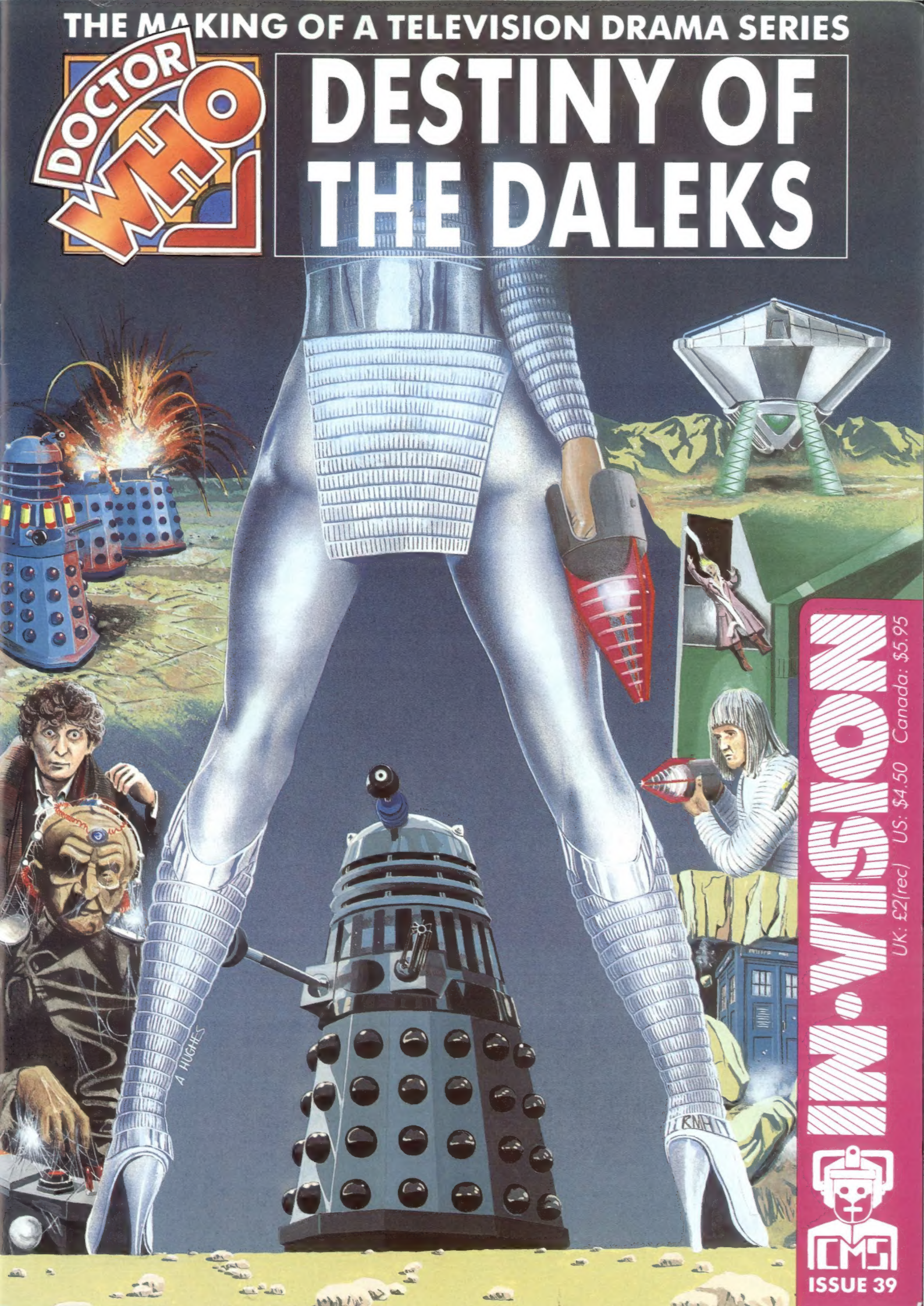
THE MAKING OF A TELEVISION DRAMA SERIES

DOCTOR WHO

DESTINY OF THE DALEKS



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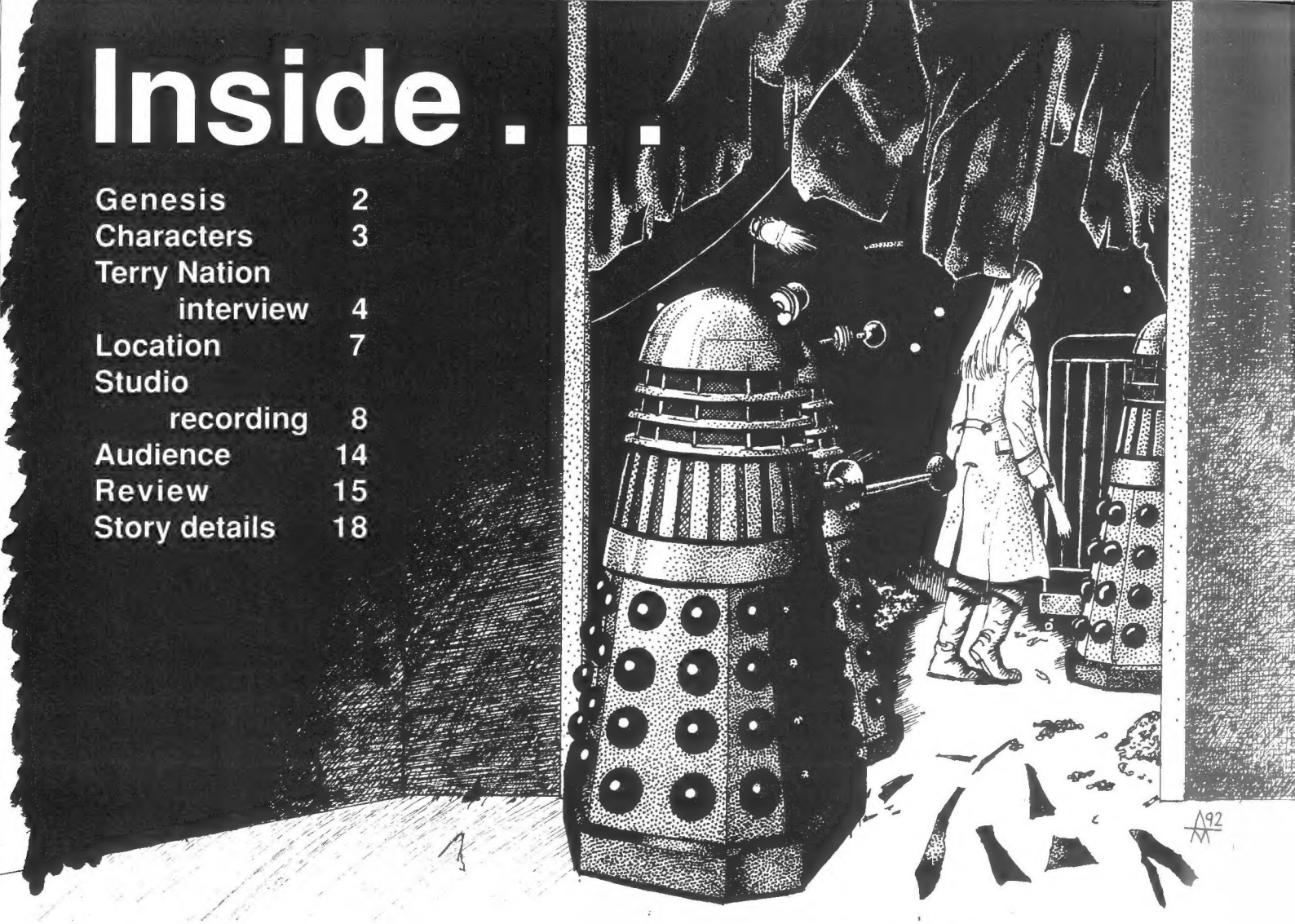
ISSUE 39

Inside . . .

Genesis 2
Characters 3
Terry Nation interview 4
Location 7
Studio recording 8
Audience 14
Review 15
Story details 18



Season 17
Story 104 (5J)
Episodes
506 - 509

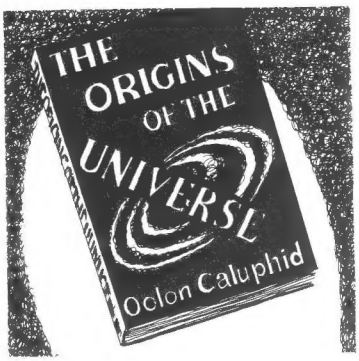
DESTINY OF THE DALEKS is not well remembered. The reasons for this are not clear. The production and scripting values are generally high, and the acting is up to par for **Doctor Who**. But despite this, most consider it a failure.

Perhaps it just could not compete with the previous Dalek story; perhaps the first Dalek story during organised fandom could never live up to expectations; perhaps it just failed to deliver. Peter Linford discusses the possibilities in his review.

Technically, DESTINY was a complex story. This issue we cover its production - we interview Terry Nation, and reproduce visual effects scetches and designs from Peter Logan.

Perhaps now that some of the hard work and effort put into it is revealed, Terry Nation's last script for **Doctor Who** - will get the reappraisal it deserves. □

Genesis



IT WAS a question of "Where do we go from here?" Having successfully launched K-9 in his first year, and master-minded his grand concept of the Key to Time for year two, Graham Williams was faced with the problem of coming up with something new for 1979.

Of one thing Williams was sure. He did not want another umbrella theme season. Despite a generally favourable response two factors had conspired to weaken its impact. The first was the inevitable problems of budget. Soaring inflationary costs (well into double figures by 1978) meant that the last stories of the year ended up with far less value for money on screen than their earlier counterparts. THE ARMAGEDDON FACTOR had been planned as an epic finale, but end-of-year shortage of funds had greatly depleted its expectations. Williams did not want a repetition of this if it could be avoided. The second big problem was one that had only become apparent as The Key to Time season progressed through its 26-episode production cycle. All the stories had to be made in transmission order to ensure structure and continuity were not compromised. The extra pressures this piled onto the shoulders of the Producer and Script-Editor were pressures they did not need; supervising the continuity of everything from props to sound effects across six different production crews.

With a looser season format there was far less of a panic if, for example, one set of scripts looked like it would be delivered late - another, more completed story could be pulled forward, as had happened with HORROR OF FANG ROCK and THE INVISIBLE ENEMY.

Before his departure Anthony Read had bequeathed his successor, Douglas Adams, a legacy of several storylines. The prolific David Fisher had already submitted two story breakdowns which were workable and all ready to be fully commissioned at the time of Adams' formal appointment as Script-Editor in November 1978.

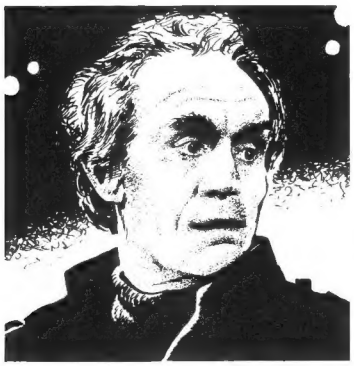
Split from his partnership with Dave Martin, Bob Baker had submitted a plot about drug trafficking for consideration, while Read himself had intimated a wish to pen a four parter based around his love of ancient mythology. There was thus only a gap for two more stories - one four parter, and the six-episode season finale.

During 1979 Adams did commission full story breakdowns from several new writers, although ultimately none of them proved up to the mark. One was THE DOOMSDAY PROJECT by a writing trio of Alan Drury, John Lloyd (who had helped Douglas Adams with *The Hitch Hikers Guide to the Galaxy*) and Allan Prior, the other being ERINELLA by series Director Pennant Roberts.

Faced with how to open the season with an immediate 'blockbuster', Williams and Adams opted to fall back on **Doctor Who**'s oldest ratings-winning ploy - wheeling out the Daleks. □

Characters

Tyssan



STARSHIP Engineer Tyssan is a native of Earth, and has been held prisoner by the Daleks for two years when we meet him - presumably with the other slaves on the Dalek prison spaceship. He finally escapes the Daleks by falling unconscious while working and being left for dead. His dirty, torn clothing and his tired character tend to bear this out. He is a practical man with an intense hatred of the Daleks, wanting above all to strike back at them. He gets his chance when he leads the released slaves against the Movellans - a battle which they win - and subsequently against the Daleks. This battle they comprehensively lose, until the Doctor takes a hand.

Tyssan is aware of his mortality - he firmly believes he will die on Skaro. This helps him to decide to help the Doctor into Dalek HQ and to lead the Daleks away from Romana. It is ironic that a man who behaves as if he is almost determined to die is one of the few to survive and escape.

Tyssan relies heavily on instinct. He knows that he cannot trust the Movellans, and when he is brought to their ship it is to the Doctor that he gives his name and rank makes his report.

But despite his presence throughout the story, Tyssan actually gets remarkably little to do, aside from leading the raid on the Movellan ship.

Movellans

UNLIKE the Daleks, the deadliness of the Movellans is masked by their exterior appearance - their beauty and precision. They are every bit as dangerous to the Doctor and his friends as are the Daleks, except that they have more easily exploited weaknesses - minds in a power-pack on the belt, and a brain that can be "scrambled by a dog whistle."

The Movellans are not as interesting as the Daleks, either, mainly due to their humanoid form and almost complete lack of tangible background history. Their logical functioning is well demonstrated by the paper-scissors-stone game played first by the Doctor and Romana and then by Sharrel and Agella. Their dedication, almost beyond the call of logic, is evident in

Sharrel's attempt to detonate the Nova Device after he has already lost the conflict, and Lan's offer of self-sacrifice.

The parts of the Movellans are all underplayed, making the audience suspicious of them even before it is revealed that they are robots. There are clues early on - the Doctor's instinctive attempt to explain his plan to Tyssan without being overheard by Sharrel; Sharrel and Agella's bland acceptance of Lan's apparent death and refusal to allow the Doctor to inspect the body.

Their very calmness is unnerving. The Movellan is clinical in both behaviour and appearance, dressed in almost surgical white they fit in perfectly with the functional pality of their ship. Unlike Dums and Vocs, these robots *do* need chairs - and padded ones at that. Maybe they have some feelings after all (or weak diodes down their left sides?)

The Movellans' strategy is also clinical, logical and understressed. If the situation changes, so does the plan; if Davros can help the Daleks, he can also help the Movellans; if Davros is no longer available, the Doctor is a suitable alternative; if neither is available to the Movellans, both must be destroyed to avoid the risk of giving the Daleks an advantage. But despite this, the Movellans are ultimately vulnerable - as Lan and Agella find to their cost. This might suggest that they are merely 'household' robots that have got out of hand at some stage.

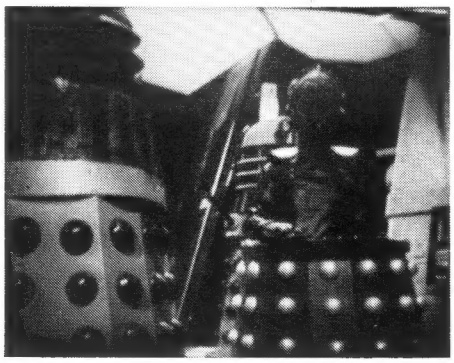
The Movellans origins remain a mystery, and it is this lack of background coupled with their comparatively boring humanoid form that has doomed them to wander the backwaters of **Who** villainy. They are good as far as they go - but one can't help feeling that they really are no match for the Daleks. Now if Terry Nation had brought back the Mechanoids instead . . .

Davros

THE DALEKS of GENESIS were initially limited in their actions by Davros' computer program control. But they found a way of enlarging on this programming to break free of it. The key note, as with the Cybermen, is one of survival. The Dalek leader in GENESIS tells Davros that despite the programming, "we have the ability to evolve in any way necessary to ensure that survival."

But maybe this is not true. In DESTINY OF THE DALEKS they have hit a block, and again they need help from their creator Davros. Their arrogance has allowed them to make a mistake - to abandon Davros for dead.

Davros too is arrogant. He sees no threat from Thals, Kaleds, rebels. He never considers his own creations as a problem (yet), and he discounts the Doctor as a serious threat. He waits in the Dalek Control Centre for the cruiser to arrive for him, guarded only by a single Dalek. He suffers from Dalek-type arrogance - the arrogance that, in THE DALEKS' MASTERPLAN, says >>

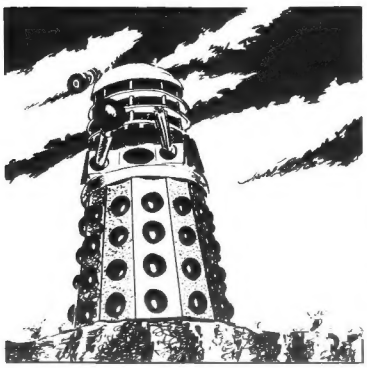


>> that "One Dalek is capable of exterminating all!"

But Davros never stops to consider what the Daleks intend for him after he has given them the help they need. There are clues, however. The Dalek task force commander is just too submissive to be quite credible after the GENESIS ending. When Davros glibly decides to replace the Supreme Dalek, the commander simply replies: "You will be obeyed." No pause, not a moment's hesitation. Not a shred of truth.

Actor David Gooderson described Davros by saying: "There's something very pathetic about him, this little man, a cripple. As a megalomaniac he's not really very powerful: he thinks he's greater than he is. He's a little inventor without a job." Amongst his Daleks, this comes across heavily. He is never left alone by them, but constantly watched - a pathetic tool whose scientific genius is respected and whose megalomaniac ambitions humoured. A spoilt but necessary child barely tolerated by his offspring.

Daleks



THE DALEKS are still every bit as passionately ruthless as when they turned on their creator. If a slave escapes, five are exterminated in retribution. They question Romana unmoved by her apparent her fear and trepidation. They do not hesitate to kill innocent bystanders if they think it will persuade the Doctor to release Davros to them.

The Daleks also display initiative. They have returned for Davros, and they can appreciate, if not sympathise with, the Doctor's plan to destroy himself to no apparent advantage. The Daleks too, it transpires (as if we did not already know from past experience) are dedicated enough to commit suicide - but only when a definite and obvious advantage is to be gained.

Unlike the Movellans, even in DESTINY at their most logical, the Daleks can bend their logic to their own ends. It is well to remember that it is not the Daleks who have reached the stalemate in the war but their battle computers - the Daleks are not totally robotic, despite what the Doctor might tell the Movellans who know nothing of the Daleks' origins.

With or without Davros, the Daleks come across, in all their appearances, as cunning and resourceful. They are able to adapt to meet any new situation with deadly and fearsome accuracy and effect. This is why "Dalek superiority will ultimately triumph and the Movellan force will be exterminated." It is not really surprising that the most unbelievable continuity aspect of RESURRECTION OF THE DALEKS is the contention that the Daleks actually *lost* the war against the Movellans. □

The Script

AS FAR back as November 1978 Douglas Adams had begun a dialogue with Terry Nation about commissioning a new Dalek story. The terms of Nation's contract with the BBC - which dated back to the fuss over the last-minute inclusion of Daleks in Louis Marks' 1972 DAY OF THE DALEKS - stipulated that he had the right of first refusal on any new Dalek serial.

Nation agreed to a new story on two conditions; that he could write the scripts himself, and that they would include the return of Davros, the creator of the Daleks. Ever since Michael Wisher's noteworthy realisation in GENESIS OF THE DALEKS Nation had wanted to resurrect Davros, and had taken out a separate copyright on the property specifically to ensure he would have the option to do so. There were, however, a couple of problems.

By 1979 Terry Nation was preparing to emigrate to California, and so was frequently absent from the U.K, paving the way for the big move later that year. He was also still heavily involved with **Blake's Seven**, his other hit series which was, by Christmas 1978, in mid-production on Season Two and all set for a third season that would start shooting in summer '79. Although Nation would be far less involved in the writing of episodes for season three, he retained the right of script approval. Frankly he told Douglas Adams he would not be free until the Spring to tackle anything for **Doctor Who**.

Reviewing his production charts Williams estimated he could incorporate this delay, shunting the Dalek story back to third in line for production, and yet still have it ready to screen as the season opener in Sep-

NATION STATES

DESTINY OF THE DALEKS was Terry Nation's last script for *Doctor Who*. JOHN PEEL asked him about writing for television, and about the lasting appeal of the Daleks

I ALWAYS enjoyed doing **Doctor Who**. Partly because I like to think that the show went on and was a success to some extent because of me. It's disputable, of course, but I don't believe the show would have run beyond its initial series if it were not for the Daleks. I did enjoy doing **Who** very much - as I say, because I felt a little paternal towards it!

For DESTINY OF THE DALEKS, as far as I remember, we examined various possibilities. I certainly wanted to bring back Davros - he was a favourite of mine. When you've got something that's working, you know it somehow - you get it in letters, and in general reaction. I had enjoyed Michael Wisher's performance in GENESIS OF THE DALEKS, and thought Davros was a good character. He was an immediate hit, and certainly *I* wanted to bring him back.

As I have said before, I needed a spokesman for the Daleks in a way. One of the things that had always bothered me was that you could never really have a conversation with a Dalek - it was too long-winded and too hard going. So we needed someone who was going to speak on their behalf to move things on a little. He was the *essence* of the Daleks - and he made things easier for me!

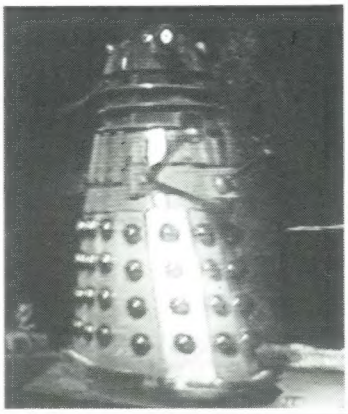
Having killed off the Daleks in their very first series, I knew what a terrible mistake that was. So I certainly didn't want Davros ever killed off - not permanently, but put in the background or buried or something. But when he's got that life-support survival system built into his chair, he can probably live through everything.

The fact that the Daleks had come back to look for Davros was terribly important. They had believed that in a way they didn't need him, that they had become greater than their creator. Now they were faced with a situation that they couldn't respond to, and they figured that he was the one to build-in the next element in their mentality.

I would never in the world have

tember. The margin for any error was very narrow. Only a fortnight would separate final dubbing and syphering from the date of episode one's transmission. But the value of having Daleks in the Day One line-up against ITV's new autumn schedule made it worth the risk.

One area of common agreement between all parties was omitting K-9 from the story. Although many of **Doctor Who**'s younger fans had written into the production office suggesting a match between the two, there were strong artistic and technical reasons for not doing so. Nation did not want to write for K-9, feeling the automaton was predominantly a cute, comic foil which would detract from the aura of menace surrounding the Daleks. Also, K-9 could not move with the same speed and agility as a Dalek, therefore any confrontation would risk compromising the believability of both machines. As Adams later explained at a fan gathering: "By the time K-9 has stopped, reversed, extended his gun and taken aim, any Dalek worth its salt would have blown him to smithereens!" □



thought of using K-9. As far as I was aware, he was someone else's property. He could be taken to pieces, or not be functioning properly as far as I was concerned - I didn't want him.

So, I had nothing to do with the opening scene - with losing K-9 or with the change of actress for Romana. Those opening scenes were always the business of the script editor. There were always changes coming along, and it tended to be the script editor who did those links when necessary.

So as the writer, I would have started straight into my story just as I wanted to. Then it would have been necessary for the script editor to say: "We've got this situation, therefore we must now link Nation's script with the last one."

The scene where the Doctor jibes at the Dalek to climb up the shaft after him, I thought was very funny. But I didn't write it - I would never have written anything like that. I would have thought that diminished the Daleks somehow. My aim was always that they should never become figures of fun.

That said, I have always thought that no matter how sophisticated a machine you build, there is nothing so flexible as Man. He is the most adaptable and flexible machine - in our known universe, certainly. He can invent a computer, but he can also dig a ditch. You can make a computer to dig a ditch, but that's probably all it can do. I was impressed by the flexibility of Man, and the cheapness of Man - life is very cheap. The Daleks would have enjoyed using humans for the mining. They would have enjoyed the humiliation - after all, Man was an inferior to them. And they enjoyed proving that.

I was asked to do the novelisations of DESTINY and of my other stories - they had to offer them to me. I always turned them down - I'd done them once, I didn't want to do them again. I'm not averse to writing novels, but there were other things I wanted to do. I was a television writer, not a noveliser of my own work. It just didn't interest me greatly.

We came to the United States in 1979, so that's probably the reason I haven't written for Doctor Who since I did DESTINY. The Daleks have been back several time, though. I didn't have any input into those shows - other than the fact that they have to ask my authority to do a story with the Daleks. When they wanted to do a Dalek story, they would ask me to write it, and I would have to say "No." I did have final approval on any Daleks scripts. But as usual of course they were always written too late, so by the time I got them I couldn't really do anything.

I don't think they have done, in the more recent Dalek stories, what I would have done. I think the Daleks have been diminished in some ways. But that may be a reflection of my opinion of the whole show - I don't believe that **Doctor Who** itself has benefited very much in more recent years, so anything that happens within it is also diminished.

I'm a great believer in never saying "Never." Under the right circumstances (and the right money!) I would certainly do another Dalek story. I like the Daleks still, very much. There are still fresh things to do with the Daleks - they've got lots to do yet. If you consider how long the Devil has been around in religious history, then there's a lot more mileage in the Daleks.

I have tried many times to define what it is about the Daleks. I think it was their clear-cut blackness - they were the bad guys: no shadings, no gentle greys. They were bad. Just that clarity - that you know who are the bad guys was a huge part of their appeal. It's interesting that if you think about children playing - in cowboys and Indians, or playing at soldiers, the tough characters, the winners, are always very attractive to them. Maybe playing at being a Dalek gives a child power - the other kids around aren't a problem because you can exterminate them. The Daleks are winners - they never get to the final battle, thank God, but even against the Doctor the Daleks usually get a good draw.

Working with Douglas Adams on DESTINY was interesting - he clearly wasn't going to stay with **Doctor Who**. You could tell he was going to go on to greater things. He had too much talent for **Doctor Who**, quite honestly, too many things going for him. A script editor is not, necessarily, a bright, incredibly witty, funny man - he's a nuts and bolts man. It's hard graft. I never script edited **Doctor Who**, but I did *The Persuaders!* and *The Avengers* and so on - quite badly, I think. They never asked me to edit **Who**, though they did ask my advice - I remember suggesting Dennis Spooner. It always seemed to me it would be easier to write it myself than to try to adapt somebody else's script to fit in with our particular mould. You could rewrite all of someone else's script, and they still walked away with the credit. While it did give you a status on a show and let you keep a hand on the style, as it were, which was nice, I hated that job - given the choice, I would always rather write! It is artistically and financially more lucrative. □

Director and Cast

FOLLOWING his own belief in blending newcomers with old hands, Graham Williams appointed as Director his long-standing friend, from their days together on "Angels", Ken Grieve. Grieve was an accomplished Theatre Director who had moved to Television in 1976, gaining prominence from his work on the 1976/77 GRANADA series **The XYY Man**. For the Corporation his most notable work had been several episodes of BBC Scotland's ten-part supernatural drama **The Omega Factor**, starring Louise Jameson.

As this would be Grieve's first story for **Doctor Who**, Williams asked for as much experience as could be allocated from the key departments of Costume, Make-up and Set Design to back him up. Ken Ledsham had already proved his ability to cut costs by blending stock props with new designs in 1978's season opener THE RIBOS OPERATION, a story which had also seen the **Doctor Who** debut of Costume Designer June Hudson. She too was skilled in getting maximum value for money by re-crafting existing wardrobe items. She had done it once for RIBOS and would do it again to satisfy this serial's high demand for many and assorted alien outfits.

As Production Unit Manager, it was often John Nathan-Turner's task to apply to department heads if specific Designers were required for stories. June Hudson's flamboyant yet cost-efficient costuming for **Doctor Who** made her much in demand for the programme. Already she was down to do THE CREATURE FROM THE PIT (the first story to be recorded), and would be asked for again to handle THE HORNS OF NIMON, and then four more stories in 1980 before, finally, her department head informed the **Doctor Who** office she could no longer work on the series to give others an opportunity to prove their worth.

Make-Up Designer Cecile Hay-Arthur had also worked previously on **Doctor Who** (UNDERWORLD), as had Effects specialist Peter Logan, although DESTINY OF THE DALEKS was his first show as Designer, rather than Effects Assistant. Meetings began even before a full set of rehearsal scripts were ready. Despite all Adams' pruning DESTINY would still be an expensive show due to all the exterior work required. So economy would be the name of the game and would be expected from all departments.

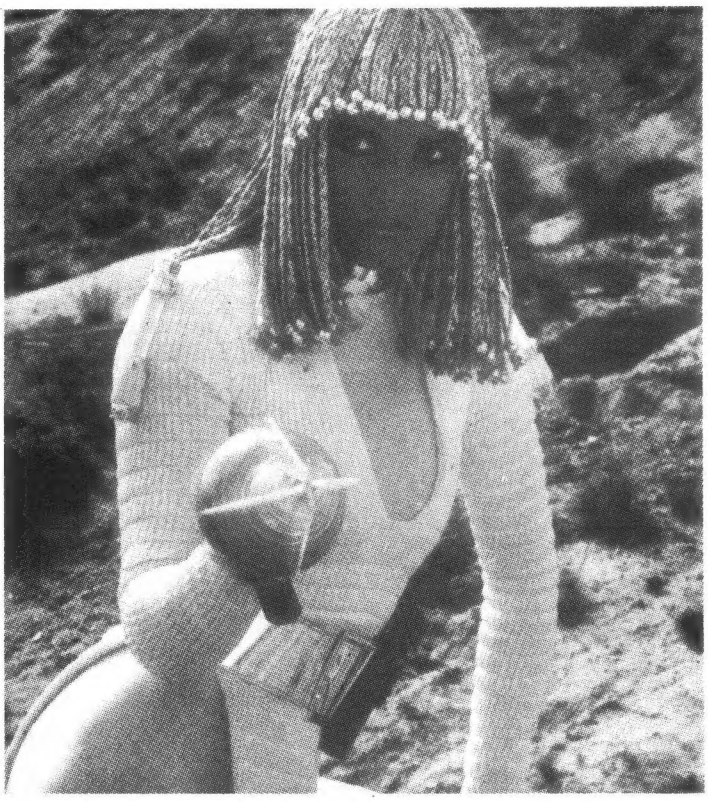
Casting was director Ken Grieve's responsibility, and he followed his own dictate by casting no 'big name' artists in key roles. Even Suzanne Danielle, as Agella, was a bargain. Despite her notoriety, having refused to do certain sex scenes in *Carry On Emanuelle* and storming off the set at one point, she was still in the lower price bands as an actress.

All the Movellans were cast from artists who had worked, or were still working, as models. In addition to their acting abilities Grieve wanted them to move with a fluid, graceful style suggestive of perfectly designed and functioning machines.

David Yip, Veldan, was still a couple of years away from his abrupt rise to stardom in Philip Martin's **The Chinese Detective**. For this story his oriental features were intended to suggest that not all of the slaves necessarily came from Earth. Penny Casdagli (Jall) was a very late addition to the cast. She was brought in almost literally at the last moment when the actress originally cast fell sick the Friday before location filming was due to commence.

Tim Barlow, Tyssan, was a personal friend of Grieve's from their days together in repertory theatre. He was, however, registered as a disabled actor - suffering from serious deafness - hence the slight slur apparent in his speech from time to time during the screened episodes.

Two names omitted from the line-up were Dalek perennials John Scott Martin and Michael Wisher. Martin was appearing on-stage in the musical of *Oliver* in London's West End and his contract stipulated he could not leave the capital on performance days. Michael Wisher could not reprise his performance as Davros as he was in a repertory company touring Australia, New Zealand and the USA during this serial's production. □



Script Editing

DESTINY OF THE DALEKS was Douglas Adams' first credited job as script editor of **Doctor Who** (although he had worked on THE ARMAGEDDON FACTOR for the previous season). The production unit manager at the time was John Nathan Turner. He told ***IN-VISION*** about the difference in style between Adams and his predecessor, Anthony Read: "Tony Read was always very forthcoming with the state of play and what was coming up. After all he's been a producer himself. He'd give me a lot of useful information. Douglas Adams was more cagey. He was quite a private individual, though very friendly with Tom and also got on very well with Graham."

Nation did not write Romana's regeneration scene at the beginning of the story. The entire scene aboard the TARDIS was written by Douglas Adams. At no point was there any suggestion of Mary Tamm returning to reprise her role of Romana for the crossover.

The four rehearsal scripts were delivered, somewhat later than hoped, at the end of March. The working title was always DESTINY OF THE DALEKS - the title later suggested in the tabloid Press, "The Beautiful People", was a fabrication, possibly arising from a Press handout during the Photocall. The late delivery of the scripts caused the cancelling of a proposed tie-in between transmission of the serial and publication of the novelisation by "Target Books". Even with the prolific Terrance Dicks at the helm the book could not be rushed through production in time for the originally mooted release date of mid-September.

Neither was delivery of the scripts the end of Douglas Adams' problems. Although flawlessly plotted, the scripts were over-ambitious in terms of budget, and very short on dialogue - especially episode one. Adams therefore had to do a lot of re-writing himself in a very short space of time to get something ready for the Director joining date.

In the revised scripts, settings had to be deleted or minimised to reduce costs. These included underground sequences of Dalek mining machinery in action, and attacks by radiation-crazed Kaled mutants.

Perhaps predictably, Adams used the opportunity to take out a few of Nation's in-jokes and add in a few of his own Hitch Hiker-isms - out went the identity of the dead space pilot in episode one (Del Carrant - a variation of Tarrant, Kate Nation's nickname for her husband) and in came the Doctor perusing a copy of *Origins of the Universe* by Oolon Coluphid. □

Location

NATION'S scripts called for a great deal of the action to be set outdoors. Indeed aside from the opening TARDIS sequence, a few scenes in a ruined entrance chamber, and one aboard the Movellan spaceship, the entire content of episode one was exterior based. The requirement for film was consequently very high. Even with savings by the Designers the only way to accommodate such an overhead without blowing the budget was by clamping down on studio work. DESTINY OF THE DALEKS would only be allowed one recording block, instead of the normal two.

The halving of studio requirements gave Ken Grieve the ability to afford a three film camera set-up which would, in theory, greatly reduce his shooting times. Instead of filming a scene three times to get three different camera angles, all three angles could be shot in one take.

DESTINY OF THE DALEKS saw the first use in **Doctor Who** of a relatively new invention, pioneered in the United States by *Panavision* and licensed for use in the UK by its subsiduary *Samuelsons*: the *Steadycam*.

The Steadycam is a special harness, worn around the waist, which links the cameraman to his hand-held camera via a series of dampened pistons, counterweights and shock absorbers. The idea is to eliminate as much juddering motion as possible experienced by the operator (for example, the simple motion of walking) getting transmitted to the camera - so as to produce a smoother picture. It takes away the need to mount a camera on rails (a *dolly*) in order to follow actors in close-up when they are moving. It is especially useful for doing tracking shots over uneven terrain, such as quarry paths or heath-land.

Normally the hire of a Steadycam would be prohibitively expensive for such a show as **Doctor Who**, but because of its newness and therefore the need to train cameramen in its use, the BBC's film unit agreed to co-fund the hire cost. On DESTINY OF THE DALEKS, the Steadycam was entrusted to senior cameraman Fred Hamilton. Phil Law and Kevin Rowley handled the conventional 16mm Mitchell film cameras and a jib arm on the *Vinten* tripod..

As with GENESIS OF THE DALEKS, a quarry was required for some of the surface of the planet Skaro. However, a key element in the drama was the Doctor and Romana finding the ruins of the bombed-out Kaled city. With studio time at a premium Grieve preferred doing his exterior ruins actually on location.

His PA, Henry Foster, found two suitable locations just a few miles each from Poole in Dorset. Sandy terrain at the ARC (Amey Roadstone Company) Quarry on Binnegar Heath near Wareham, (previously used as the location for DEATH TO THE DALEKS in 1974) was used for long shots and as the landing site for the Movellan ship. The rockier landscape of abandoned Winspit Quarry, down the road at Worth Matravers, was used for the TARDIS landing area and the ruined exteriors of the Kaled city.

Before any of the film unit were allowed access to Winspit Quarry a survey of the site had carried out by Derek Short from the BBC Safety Office. This was a regulatory requirement due to the dilapidated state of the whole area and its proximity to unfenced cliff edges. In addition there had been bouts of heavy rain which had rendered both the ground and the rock-walls potentially treacherous. The rain had been heavy enough to cause the formation of a small lake close by where the team had planned to erect the superstructure of the Movellan ship. The generally poor state of the quarry was such that all members of the team were issued with safety instructions and told to wear hard hats. Only the artists were exempt from this ruling, and even then only for the strict duration of their performances.

The film unit descended on Dorset for a full week commencing 11th June 1979. All of the main cast were required except for David Gooderson. Davros was only needed for the studio sessions. The cast and crew stayed at the Grosvenor Hotel in Swanage at the BBC rate of £14.50 a night for bed, breakfast and dinner. (The hotel has since been demolished.)

Winspit Quarry was a three day shoot - Monday, Thursday and Friday - giving Ken Ledsham and his team a day to erect and dress the Movellan ship set at Binnegar Heath.

The TARDIS and fake rocks were carried down to the location in a 3-ton props van; the rest of the scenery was taken in a 40 foot scenery van which stayed on location all week (the 3-tonner returned to Television Centre). The main scenery load in the van was the semi-constructed Movellan spacecraft which was put together at the location.

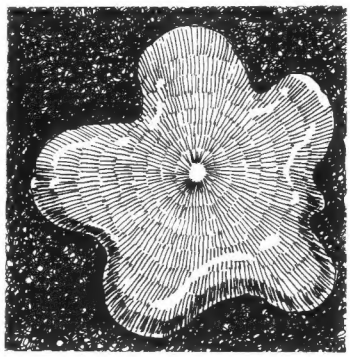
Filming the TARDIS exterior scenes was particularly hazardous. Its arrival and departure shots were done using forced perspective, a small model of the police box in foreground close to the camera, with the rocky outcrop in background further away. It had been planned to erect the full TARDIS prop underneath the outcrop, but when the team came to measure up the available space, it was too small to accommodate the roof and the flashing light. So the TARDIS remained roofless throughout.

Both the rockfall which blocks the TARDIS and the stones to bury the dead astronaut were lightweight jabolite props. In order to get to the top of the cliff above the TARDIS and drop their stones, Peter Logan and his team had to trek over a mile on foot up an old path, carrying all the prop stones they would need. Fortunately the shot was accomplished in one take.

The unit moved to Binnegar Heath for Tuesday and Wednesday's filming. This was where most of the pyrotechnical work was scheduled to take place, but beforehand a Press Call was arranged for Wednesday morning with the aim of hitting the newspapers Thursday morning. For once the Tom Baker and the Daleks took a back-seat as reporters converged on Suzanne Danielle.

Costume and Make-up set up in an old mess hut.

Location Effects



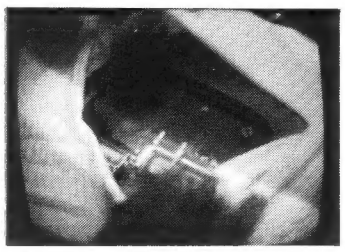
THE EFFECT of the ground shaking under the Doctor and Romana's feet was actually achieved by Visual Effects as part of their model filming. Peter Logan designed a device based on a low table which shook rubble and gravel on the surface, but kept a set of dummy legs of the Doctor and Romana still while the ground seems to move round them. Peter's original design drawing is reproduced here.

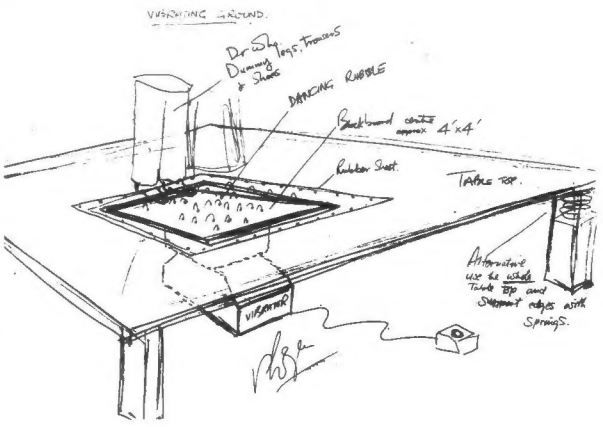
The Kaled mutant found by the Doctor was a commercially-available children's toy, "Worms". Originally the plan was to animate another toy in the same range, "Slime", up Tom Baker's arm using strings. However, Baker preferred to use "Worms".

Most of the pyrotechnical work at the Binnegar Heath location involved the Daleks. The exception was the Nova Device, which supposedly held a sealed environment inside the clear tube . Unfortunately, when the explosive charge was detonated it generated a column of smoke which erupted from the top of the cylinder - deliberately left open at the top to avoid any risk of suffocating Lalla Ward. As a compromise it was decided to do the explosion during post-production as an electronically overlaid effect.

A simple, practical effect was the Doctor's opening of a Movellan uniform to reveal circuitry beneath. This was a full-scale model of a costumed robot torso, seen in close-up as the Doctor's hands pull the uniform open.

Another effects prop was the rock which Lan crushes while waiting to detonate the Nova Device, as was the robotic dummy arm which becomes detached from Sharrel when Romana kicks him in their episode four fight for the Nova Device. □





Studio Recording

ALTHOUGH only one block of studio recording was allocated, Ken Grieve was given dispensation to split his three day schedule across two separate weeks. Day one would be Monday 2nd July, days two and three Monday 16th and Tuesday 17th July respectively.

Day one incorporated the ruined entrance chamber set, the ante-chamber underneath, most of the corridors and the TARDIS interior. The K-9 provided for this opening TARDIS scene was the fully radio-controlled prop although at no time was it actually switched on. The point where K-9 starts spinning in circles was accomplished by mounting him onto an out-of-view turntable. Roy Skelton delivered the appropriate "Ahh"s and coughs when required.

As well as playing Davros, David Gooderson also provided the second Dalek voice.

In addition to Lalla Ward, three other actresses appeared as Romana - Maggie Armitage (whose height was increased still further by having her stand on a box so that she literally towered over Tom Baker), Yvonne Gallagher and diminutive Lee Richards whose face was painted blue to blend in with her costume, even though her face was never shown on screen.

Yet again the TARDIS console broke down during recording. For a time the job of fixing it threatened to bring proceedings to a halt as Visual Effects, Set Design and the studio electricians argued over whose job it was to do it. Eventually a compromise was reached whereby the mechanism operating the time rotor would stay broken, but Peter Logan would be allowed to move the device manually; hiding out of camera and pushing it up and down by hand.

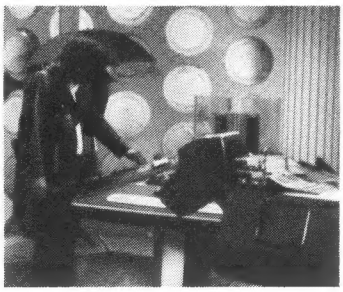
One of the trickiest scenes to shoot was the support beam crashing down and trapping the Doctor. Despite being constructed from lightweight materials it was still heavy enough to risk injury if it fell unhindered. So, for the scene Logan again had to hide out of camera view and literally catch the column as it toppled - taking its weight and lowering it carefully onto Tom Baker.

The ante-chamber set was constructed such that the sloping duct leading into it could be reached from a gantry behind the set. A stunt double (Sue Crossland) was used for the shot of Romana tumbling down the duct.

A major disaster was narrowly avoided during the scene where Daleks crash through the wall, ambushing Romana. As this was to be the episode climax, three cameras were set to record the moment of break-through. Only one resin wall had been made, brittle enough to shatter on cue.

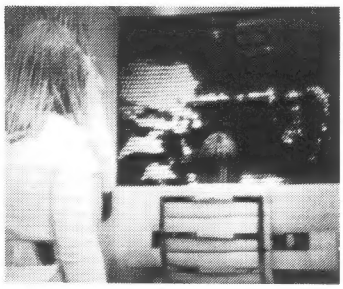
However, at the crucial moment the operators inside the Daleks misheard their cue instructions and smashed through the wall ahead of schedule. Luckily one camera was still running and caught the shot, although not from the angle Grieve wanted.

To make the Daleks look more dramatic in the studio, Grieve chose to record many of their shots with cameras angled upwards from floor level. The new generation of camera pedestals meant that low-level shots no longer required the fitting of periscope lenses.



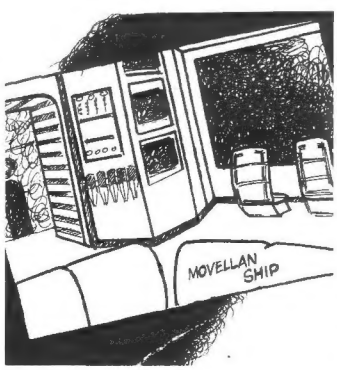
Recording days two and three involved Davros. The Dalek props had been greatly repaired by then, as is evident by their appearances in scenes involving the Dalek control room, the room where the Doctor holds Davros hostage and some of the additional corridor scenes.

The principle set for Day two was the Dalek control room. This was replaced overnight for Day three with the interior set of the Movellan ship. This incorporated several of the *Century 21* computer consoles and control panels originally made for Gerry Anderson's **UFO** series, as well as an *Eidophore* video projection screen onto which composite video playbacks could be projected, these included text and pictures of both the Doctor and Davros. □



Set Design

KEN LEDSHAM was the set designer for DESTINY OF THE DALEKS. He did not slavishly recreate the design feel of GENESIS OF THE DALEKS, but instead used his own designs while keeping a feel of the original.



Since director Ken Grieve was keen to use low shots of the Daleks, parts of the sets of the Dalek corridors and control centre had ceilings fitted. The corridor set was redressed to become corridors on several different levels of the Kaled City.

The Movellan ship was predominantly white to match their clinical look, and was split across several different levels. □

Make-up

ONCE it was known Michael Wisher was not available to play Davros, John Friedlander, now a freelancer, was approached for a costing to make a new Davros mask. Unfortunately his price was too high for either Make-up or Visual Effects to meet. So the only option open was to use Friedlander's original mask from which had been languishing under lights at the Blackpool and Longleat **Doctor Who** Exhibitions since 1975.

Considering their age the chair, the costume and the mask were found not to be in too bad a condition. Several of the switches on the chair were broken and had to be substituted by a totally new set as the originals were no longer manufactured. The costume was re-usable, but the mask needed several alterations before David Gooderson (chosen for his build and his ability to mimic Wisher's Davros voice) could wear it. In particular, as Gooderson's head was larger than Wisher's, the mask had to be slit more at the back before the actor could wear it. Also removed was a large part of the chin section. The central piece of Davros's chin was retained, but had to be glued separately to the actor's face with layers of latex painted on and coloured afterwards to meld it with the mask and the actor's mouth.

Interviewed in 1980, David Gooderson described the mask and other make-up effects for Davros: "You can't see anything through the mask. Well - you can see, but it's like being underwater with goggles. You can see dimly through it, and you can only see exactly what's in front of you. You can't see anything below or above, or to the sides. You just get that little strip. The mask wasn't actually made for me, and it had been on exhibition. It's not in great condition, but it was a magnificent thing.

"It was an extraordinary feeling. You had the mask on for four or five hours at a time, and I had to drink through a straw. I couldn't take it off because it was stuck to my lips. And it totally encloses your head. You can't sneeze, you can't blow your nose, you can't rub your eyes. And if you sweat, as I did, it just runs down your face. It *is* uncomfortable.

"The hand make-up was really incredible. The make-up girl painted on some kind of gum, and then added the nails. When it dried, you could peel it off like a glove."

The Movellan actors were all heavily made-up with rich, sun-tanned complexion, both to emphasise them as "beautiful people" and to contrast them with the slaves, all of whom had to look pale and emaciated. Nation's script described the slaves, and Tyssan especially, as looking like zombies, but Graham Williams vetoed making them look too horrific.

Costume

KEY AREAS of concern for June Hudson were the Movellans and Romana. According to an interview with her published in the September 1st *Radio Times* inspiration for the former had come to her in a dream. Always keen to experiment with new fabrics and new materi-

als, she designed the main body of the costumes in a white, quilted material that had the feel and texture of cigarette paper. For the epaulettes she chose a new invention used mainly by the Fire Services - capsules of chemicals which, when mixed, give off an iridescent, coloured light that lasts for several hours.

The sprayed-silver, braided wigs were a late addition. Early discussions had pointed to the Movellans wearing some kind of elaborate communications headgear, which would have even crafted by Visual Effects. But when the braided wigs were devised, the communications helmets were discarded in favour of smaller, telephonist-style headsets.

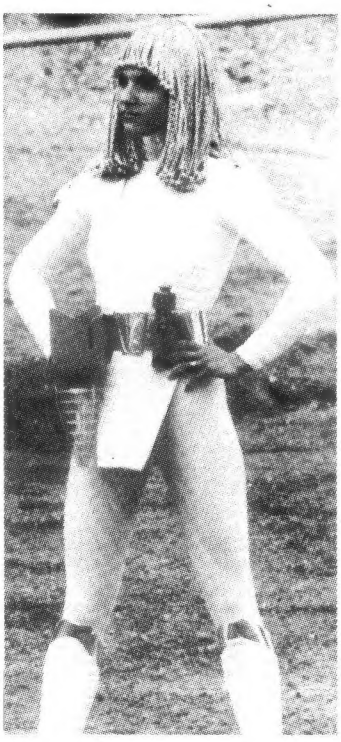
The light colour of the Movellan costumes became a problem on location, as the fight between Romana and Sharrel in episode four was actually the first scene to be filmed at the Binnegar Heath location (on the second location day). In the fight, Sharrel's costume became very dirty and stained from rolling around in the sand. Luckily June Hudson had a spare costume available. She also commented on what she saw as inadequate planning of the schedule.

Romana's outfit was a direct parody of the Doctor's own garb. Lalla Ward had not been comfortable with her costume for THE CREATURE FROM THE PIT, feeling it made her seem too much like the virginal, screaming stereotype she did not want to become. She was far happier with June Hudson's creation for DESTINY, although less than happy when all the newspapers proceeded to devote their attention, and some front pages, to Suzanne Danielle's outfit following the Press Call. She vented her feelings to Graham Williams who agreed to redress the balance by persuading *Radio Times* to do a costume feature - with Lalla Ward's outfit given equal prominence.

To come within budget June Hudson was asked to re-use as many costumes as she could from stock - which in essence meant plundering the wardrobes of **Blake's Seven** and **Doctor Who**. Among the outfits dredged up and re-used were a gown from THE BRAIN OF MORBIUS, SV7's trousers and Zilda's headpiece from THE ROBOTS OF DEATH, a Morestran astronaut suit from PLANET OF EVIL, a Draconian robe from FRONTIER IN SPACE, and of course Princess Astra's gown from THE ARMAGEDDON FACTOR.

Interviewed in 1980, costume constructor Roger Oldhamstead said that DESTINY "had lots of aliens, and we did reuse costumes because the director wanted a sort of alien look for a lot of people that had all been put down a mine to work, so that was perfectly feasible. . . But costumes are very carefully stored so we don't use them willy-nilly - we very rarely reuse costumes except in a case of expense: when you're way over the budget you can save money that way. But they're so easily identifiable that people would know."

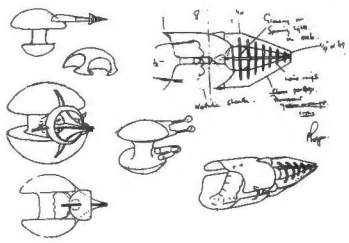
Oldhamstead was responsible for constructing the Movellan costumes, working from June Hudson's designs. He went on to construct the Mandrells and Nimons later in the season.



Visual Effects

IN AN interview with David Howe and Owen Tudor, first published in *Oracle* magazine, special effects designer Peter Logan explained many of the details of the effects for DESTINY OF THE DALEKS. This was the first show on which Logan led the special effects team's work, though he had previously worked on some of the sets in THE SUN MAKERS, and built the D-Mat gun for THE INVASION OF TIME.

Visual effects designer Peter Logan preferred to complete designs, starting



from sketches like these of the Movellan handguns, before starting to build each effect for a show, in comparison with his **Doctor Who** contemporary Ian Scoones, who concentrated on the storyboards (see ***IN-VISION*** 40, CITY OF DEATH). This is partly because of their different backgrounds: Scoones is an artist, while Logan is an engineering draughtsman. But it is also because they each prefer different filming techniques: Logan used Acton Special Effects Studios, while Scoones chose the more spacious Bray Studios. At Bray, a more detailed (though less technically-accurate) storyboard is more helpful for a variety of camera movements.

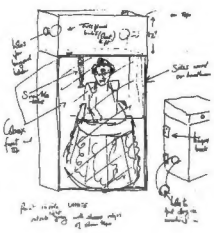
Many of Logan's designs had to be trimmed to fit the budget he had been given. He spent a lot of time trying to negotiate more money for the effects, since all the originally-allocated budget was spent on the Daleks alone.

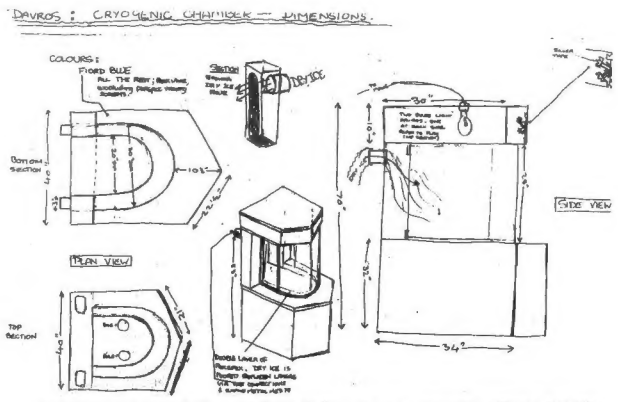
Once he had worked out his storyboards, providing the producer and director with a rough estimate of the screen time needed for the special effects, Logan could elaborate and polish his designs.

A hasty rewrite to the end of the script required that Davros be frozen, so that he could be taken for trial on Earth. Logan's first design for the cryogenic chamber was considered too dangerous for David Gooderson. His accepted design used a simple cabinet with a curved double window arrangement at the front (rather like double glazing). Dry ice was pumped between the windows, giving the impression that Davros was engulfed by the vapour - although it never actually touched the actor. The windows were salvaged from the Movellans' "Nova Chamber" to save money.

The falling stone pillar was built from polystyrene with a heavy blockboard surround. This actually made it very heavy, so Logan had to stand under the pillar and catch it for the sequence when it falls onto the Doctor. The rocks used by the Dalek slaves to bury their comrade were much lighter. Several of the extras had to be reminded that they were supposed to be heavy and that it was exhausting work to pick them up. For the creation of the headstone, in which the dead man's name was to be carved, the polystyrene was covered in plaster of paris and painted; when the paint was scratched off, the white underneath was revealed - a much more effective method than just chalking onto the rock.

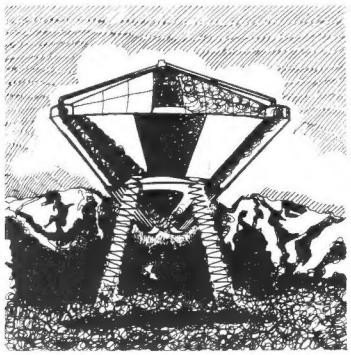
The TARDIS time rotor broke down during the recording, and so Logan and an assistant had to hide out of shot and operate it themselves. Director Ken Grieve, not knowing that the mechanics had broken down, commented on how quiet the time rotor was. □





Before construction of any prop for the program, detailed plans have to be drawn up to ensure that everything is made properly. These are Peter Logan's plans for Davros' cryogenic chamber as appeared in episode four of 'Destiny'. Incidentally, the outer perspex tube was salvaged from the Movellan's 'Nova Chamber'. This is a classic example of the re-use of existing materials to cut the budget.

Movellan Ship

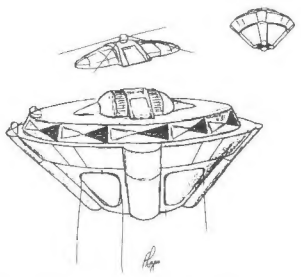


SINCE DESTINY OF THE DALEKS was Peter Logan's first major effects designing job, he decided to plunge straight into the most interesting part of the job, which was to create the Movellan spaceship.

Reading the script reminded Logan of the nursery rhyme *Twinkle, Twinkle, Little Star* by Ann and Jane Taylor:

Twinkle, twinkle, little star,
How I wonder what you are,
Up above the world so high,
Like a diamond in the sky.

So the basic shape of the Movellan spaceship went back to the earliest de-



sign, although the first detailed sketches were changed throughout the different planning and production stages.

The first design changes came at the first production meeting. Until then, each specialist department (effects, costume, set design) worked largely on their own. Now the producer and director started to coordinate their work - and to request appropriate changes. One change was requested of visual effects.

The script required the Movellans to wear a head-dress with audio attachments over their ears. At the first production meeting, Logan learned that the costume department were designing large, braided wigs for the Movellans. So Logan had to reconsider his original idea of a full-head helmet, and provide the less cumbersome, though more conventional, headphones that they eventually wore.

The original concept of the Movellan ship as a diamond led Logan to consider what the ship needed to do, and how it could achieve it. All the script required was: "THE SPACESHIP DESCENDS AND STARTS BURYING ITSELF IN THE GROUND", and that the crew could enter and leave it easily.

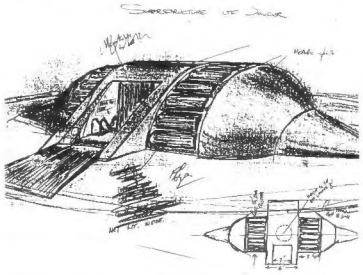
He was thus able to design it in two parts: the part that would be buried, and the top part which would also have to be built full-size for the actors to use on location. Logan decided that, like an iceberg, the buried part would be larger than the visible part. This mean that the bottom part needed to be able to land and bury itself, digging into the surface of the planet. The top half would need an entrance for actors to walk in and out.

When the ship landed on Skaro, it would need to rest for a while, hovering until its cutting blades could dig out enough ground for it to settle itself. Since the conical lower part of the ship could not rest o its own, it would need legs to fold out from its sloping sides. Later, these legs were discarded in favour of stabilising rays - optical effects which Logan did not have to provide himself.

Logan discarded several designs for the base as impractical: a screw-type base would be too long. A flatter, shorter base would need to incorporate cutting blades at an angle of 45 degrees: four blades spaced evenly around the conical base. And because these would create a drag effect and slow the ship down when it flew through the atmosphere, he designed covers to slide over them. These covers would be lifted into the upper half of the model's base by batteries. However, the covers and the lifting mechanism were too costly and time-consuming to be made, and were not eventually used.

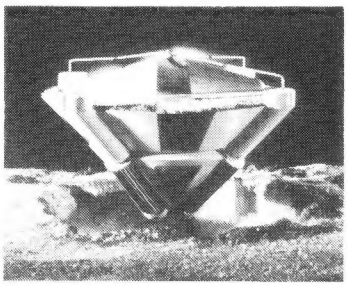
The other consideration for the ship model was that it had to be light enough to bury itself and lift off again, while not being too large for the model stage in Acton. This limited the model size to between 18 and 24 inches in height.

The principal design change to the upper part of the ship was to the super-

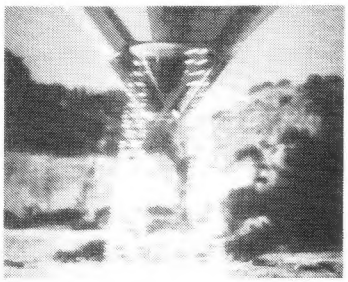


structure. In his original designs, Logan had covered the whole upper surface of the spaceship. What would appear above ground would be a flat, circular piece of metal, on which rested a low mound. The ship would thus be further camouflaged if necessary by covering the superstructure with a fine layer of local soil and foliage, creating an artificial barrow or small hillock. Set designer Ken Ledsham, who would build the full-size replica for location filming in Winspit quarry near Swanage, did not agree. The width of such a set would have caused difficulties with close-ups on actors entering and leaving the ship. Thus the tip of the craft became a submarine conning tower, containing an entry hatch.

With the superstructure stripped away and the metal top of the base not visible, Logan wanted to provide some indication of the size of the buried ship. He



marked the four "corners" of the shop with small metal drums, connected to the "conning tower" by lengths of steel tub-



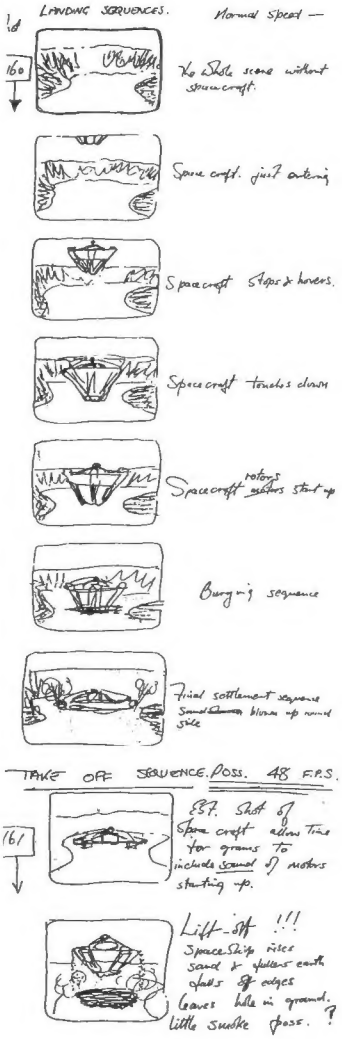
ing. The outline of the base was marked by a ring of heaped sand, connecting the four drums. And to explain the sand barrier, Logan added to the filming of the ship's burial a few puffs of sand, thrown up by the blades.

Another proposed effect was not used on the "conning tower" for cost reasons. Logan had wanted the entry hatch to be flanked by two gyroscopes, turning as the ship flew and with multicoloured lights to indicate motion. Other details were also omitted from the entry hatch to make financial savings.

The ship was constructed from plastic card, with fan heater drums as the blades.

The flying sequences were achieved using ChromaKey, with the Movellan ship pivoted and tilted on a long pole. Logan preferred this to using strings or wires in order to manoeuvre the ship more realistically as though fro the Doctor's point of view.

The burying sequence used front axial projection. The model set, supported from behind, was placed between a video camera and a beaded screen which reflects almost all the light cast on it. A



slide of the planet surface was projected onto a mirror positioned above the camera, and angled to reflect onto the beaded screen. The effect was then recorded. There were two problems: the support stand, also covered in beaded material, showed brighter because it was nearer the light source. This was cured by covering the stand with a strip of this mesh to reduce the reflected light. The second problem was more difficult: between the location being chosen and the photographing of the background photograph, a heavy rainfall had created an artificial lake just alongside where the ship was supposed to land. The location could not be changed, yet water is very difficult to film in miniature.

Comparing the location work to the model work, however, the only particular difference is that the sand around the location's "lake" looks damper than in the model - though in many of the model shots, the water is partially obscured by a bank of sand. □

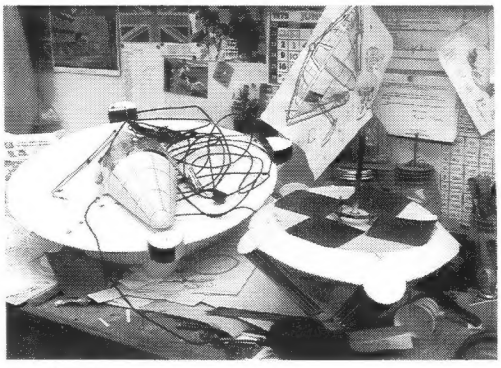
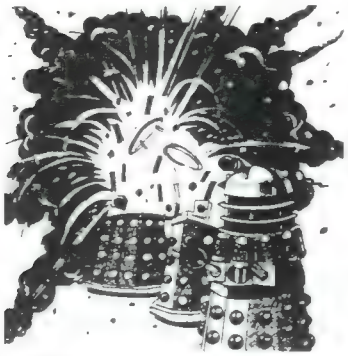


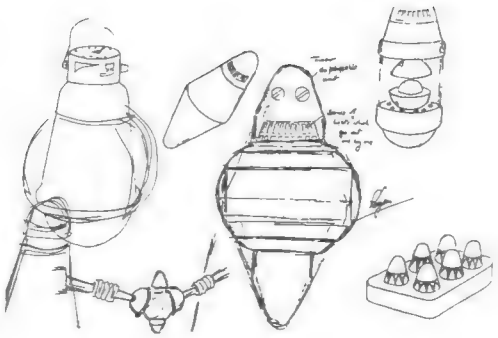
Photo © D.J.Howe

Explosions



EXPLOSION effects in DESTINY OF THE DALEKS ranged from simple powder flashes in the studio to full-scale bangs on location. The larger explosions were created with a mixture of gunpowder and magnesium - the gunpowder to make the magnesium burn faster - which creates a large but safe effect. At one point, an explosion was required to go off almost in Tom Baker's face. For this, the amount of explosive was very carefully measured.

The explosion of the Nova device in part three was created with a lighting effect. This was because smoke had seeped out of the top of the tube when the effects team detonated the explosive inside. Because of the time it took to set up the effect, the location cloud positions had all changed between shots. The optical effect was therefore added to hide the change, as well as giving the impression of a very large explosion.



Logan built three different types of bomb. The first was a magnetised metal one for attaching to Dalek bases. To make this work, a metal strip was inserted into the Dalek base to which the bomb could attach.

Secondly, hollow plastic bombs were filled with flash powder so that they could be exploded. These were used for the scene in which the Doctor uses his sonic screwdriver to detonate the bomb fixed to Davros' chair.

Thirdly, Logan made many light, hollow plastic bombs for the Daleks to carry on their bomb belts. These were made from soft drinks cans which he collected from the waste bins at a local fete. □

Davros

VISUAL effects designer Peter Logan was obliged to make significant savings on recreating Davros. With David Gooderson replacing Michael Wisher in the role, Logan wanted a new mask. He contacted original sculptor John Friedlander, discovered that the cost was too great, and reluctantly decided to re-use the old mask - though it later proved to be in better condition than he had first anticipated. There was one unfortunate morning when Logan discovered part of the Davros headgear in a rubbish bin outside the effects workshop - a cleaner had mistaken the tangle of wires for rubbish and thrown it out. After this, though, everything was locked away at the end of each day.

The original Davros prop was recovered from the **Doctor Who** Exhibition, where it had been gathering dust since 1975. Most of the control panel switches had been broken off, and the seat was collapsing. Two of Logan's assistants patched up the damage, though it proved impossible to buy exactly the same switches as the original types were no longer being manufactured.

At one point in the script, two Daleks explode and Davros comes through the smoke and escapes down a corridor. Logan wanted to protect David Gooderson from the smoke, since the actor was effectively trapped in the chair and unable to escape if anything went wrong. So he fitted a small fan in the base of the chair to expel smoke from the inside of the chair out the bottom. The fan could work both ways, with a switch on the inside of the chair to operate it. On the evening before the studio recording, someone reversed the fan switch.

When the scene was recorded, the explosion was near perfect - a rare enough occasion. However, as the fan was sucking in instead of blowing out, Davros belched smoke out of his chair like a steam engine as he moved off along the corridor. The whole scene had to be re-recorded.

Photo © D.J.Howe

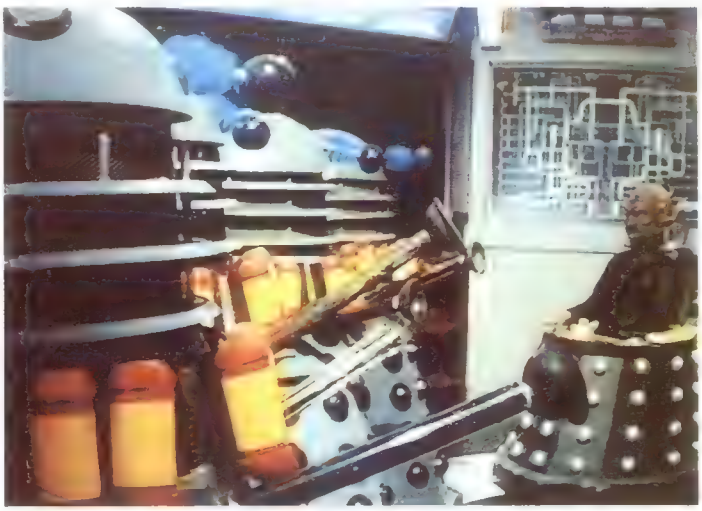
Interviewed in 1980, David Gooderson recalled being cast in the role of Davros: "It had to be someone quite small, but I'm actually larger than Michael Wisher - not much, but a little bit - and the costume was a bit tight.

"I didn't realise how much of an acting part it was. I thought it was just a guy with a headdress and you weren't going to be seen. You also weren't going to be heard because your voice was going to be put through a mixer. In fact, although it *was* treated, it was very much a character part. You had to get the weight behind Davros - the unpleasantness and the megalomania.

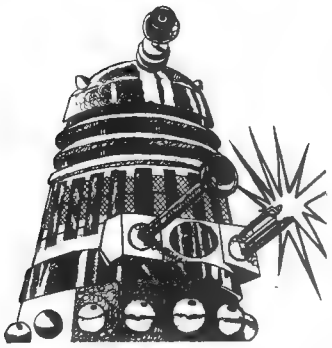
"I did see videotapes of the earlier Davros, but after that I was left to do what I wanted really. I saw the videotapes early on and then I carried on doing my own thing. By the time I'd done it, I'd more or less forgotten the videotapes.

"The voice was done live. It was also treated live, as I was wearing a throat microphone.

"In episode four, the sequence leading up to the battle by the spaceship - the bit where I was leading the Daleks - was all done in one take." □



Daleks



THE DALEKS were the greatest casualties of this story. Although Peter Logan might reasonably have expected the Daleks to have been stored in the BBC Props Warehouse since their last outing in 1975's GENESIS OF THE DALEKS, he could only trace seven of them. In all Peter Logan had been able to construct five complete machines out of the old Dalek props as two were too damaged to use. But he did manage to assemble a collection of Dalek bits: domes, guns, grilles, etc. This was not enough as the script called for some to be blown up in the studio, a whole phalanx of them to be seen on location surrounding the Movellan ship, and the mass destruction of these Daleks at the show's climax.

Logan tried arguing with Graham Williams for extra money to build more Daleks, but was told no. His solution to the numbers problem, therefore, was to build a set of light-weight Daleks. This involved cutting up one of the five remaining machines (the one in worst condition), taking moulds from the sections, and using these moulds to create segments of casing out of vacuum-formed plastic. These casings were then assembled over timber frames and painted. The result was a set of "disposable" Daleks that could be easily fragmented either in the studio (using such devices as mouse-traps to trigger the panels falling apart, or pyrotechnical charges for more impressive destructions on location.

Their one drawback was their total lack of mobility. They had no moving parts and no castors. Thus, on location, while the *real* Daleks were able to glide around on hidden boards, a dummy Dalek could only move if an extra got inside the shell, lifted it up and walked it along. One shot in episode four shows the 'walking' Daleks quite clearly.

Realising that the real Dalek machines he had were still pretty fragile, and likely to get more so after being ferried down to Dorset in the back of a van, Logan attempted to simplify some of the casings to that, where feasible, any damaged sections could be quickly and easily replaced from his existing set of spare bits. Visibly the most notable change he made was re-designing the dome section. Previously the dome on all the Daleks rotated over a rail of ball-bearings. What Logan and his team did was replace this turret mounting of ball-bearings with a tripod arrangement with a vertical spindle at the apex. All the spare Dalek dome sections had a small hole drilled in at the top so that, if any one dome got smashed or broken, it was a simple affair to lift that dome off the spindle and replace it with another.

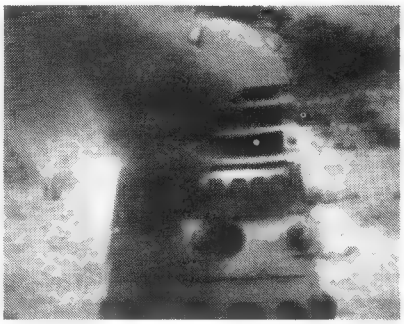
All of the Daleks were also given new eye stalks.

It was as well Logan did this as the Daleks did suffer massively on location. To make the army of Daleks, and their subsequent destruction, look as impressive as possible Ken Grieve used the four functioning machines as well as the lightweight dummy Daleks for the final scenes of battle. Not only did the pyrotechnical explosions do a good job on camera, they also did a good job wrecking most of the patching-up work Logan and his team had done during the previous weeks at Visual Effects. The Daleks were returned to London battered, and with their domes mixed up.

Photo © D.J.Howe

Once back in London Peter Logan and his team began the job of repairing the four principle machines. The first deadline was four days later on June 21st when one was due to make an appearance on that evening's edition of **Blue Peter**, publicising the return of the Daleks in the autumn. Then with just a week to go before the first studio, two were booked to take part in a BBC internal training film, to be made on location. These two casings were returned just in time for studio recording, but again they were brought back in a damaged condition. Logan patched them up as best as he could, but even so, several of the scenes shot that day have Daleks visible with missing slats, broken grille sections and sensor globes stuck on with tape.

The four fully-working Daleks used were from various sources originally. One was initially constructed for PLANET OF THE DALEKS back in 1973, and two were original 1960s models. The fourth was a combination of an upper section from PLANET and a new lower section with a non-standard slant and ball design. □



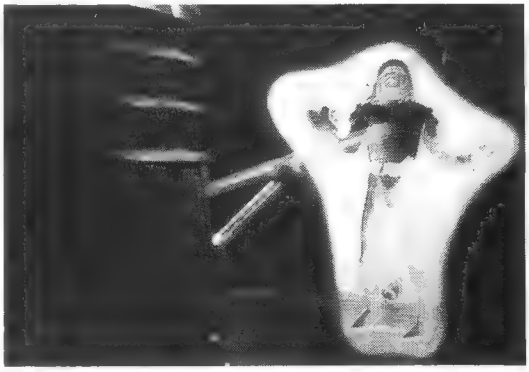
Electronic Effects

THE gallery-only post production sessions, begun by Graham Williams, meant that electronic effects could now be more complex and better controlled.

The Dalek extermination effect was a prime beneficiary. Even as recently as GENESIS OF THE DALEKS, an extermination still meant switching the entire picture into negative. For DESTINY OF THE DALEKS Dave Jervis pioneered a technique whereby only a controlled area of the picture is masked off and switched to negative, the remaining image area, outside the mask staying positive.

The Dalek ray was also an electronic effect achieved as in GENESIS OF THE DALEKS by simply drawing a blue line across the screen. The Dalek's-eye view shots were a combination of a mask over the camera to produce the cirsular image with concentric circles within, and electronic effects to colour the image red (which might also be intended to suggest the Daleks using infra-red to track the Doctor).

Other electronic effects included the Movellan ship in the sky - achieved by ChromaKey, and the stabilising jets which balance it while it lands and lifts off. □



Music

DUDLEY SIMPSON had to work to very tight deadlines to get the incidental music finished on time.

Because the Daleks' castors were very audible on the soundtrack, Simpson composed loud *Bollero*-style themes to disguise the noise of their rattling.

Simpson actually composed rather more music than was used in the finished version of the programme. The music was actually recorded, but edited out again later - in the case of the final episode, *all* the incidental music was removed. Whether this was because the quality of Simpson's compositions suffered from the rushed composition, or because Ken Grieve when editing the final episodes decided to remove portions of Simpson's music for other reasons is unclear.

Part 1:
Opening Music (Ron Grainer and BBC Radiophonic Workshop): 28"
Closing Music (Ron Grainer and BBC Radiophonic Workshop): 53"
Incidental Music (Dudley Simpson): 3'47" composed and recorded, only 1'04 used

Part 2:
Opening Music (Ron Grainer and BBC Radiophonic Workshop): 29"
Closing Music (Ron Grainer and BBC Radiophonic Workshop): 52"
Incidental Music (Dudley Simpson): 4'20" composed and recorded, only 54" used

Part 3:
Opening Music (Ron Grainer and BBC Radiophonic Workshop): 30"
Closing Music (Ron Grainer and BBC Radiophonic Workshop): 53"
Incidental Music (Dudley Simpson): 6'03" composed and recorded, only 31" used

Part 4:
Opening Music (Ron Grainer and BBC Radiophonic Workshop): 34"
Closing Music (Ron Grainer and BBC Radiophonic Workshop): 53"
Incidental Music (Dudley Simpson): 1'11" composed and recorded, none used

Special Sound

TO EASE his workload, Dick Mills fell back on using many of Brian Hodgson's original sound effects from THE DALEKS to save him having to record new material. Alongside the familiar "thud-ud, thud-ud" heartbeat sound of the Dalek control room, Mills also re-used the *Dalek corridor* metallic swirl for the entrance chamber, and the *Thal wind* (as it is listed in the Radiophonic Worekshop's catalogue) effect for scenes on the surface of Skaro.

Mills also added sound effects to help disguise the fact that most of the rocks moved, thrown and falling during the story were fakes made of jabelite.

Dick Mills' commitment was such that even on the Sunday of the DWAS Convention that year (August 19th), at which he was an invited guest, he was due back at the Radiophonic Workshop that evening to continue work on this serial. His work that day was on the first episode - to be transmitted less than two weeks later. □

Cuts

TERRY NATION'S original script set the arrival of the TARDIS on Skaro at dusk, with night falling as Romana and the Doctor explore the planet. Night filming was, however, an expensive luxury which was removed, so the final version was filmed entirely in daylight.

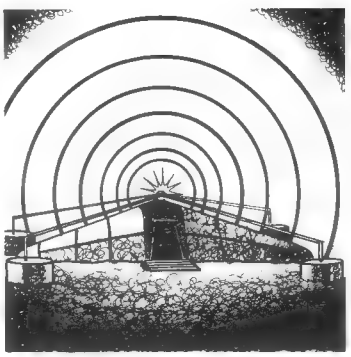
At what stage the night filming was abandonned is unclear. It may never have been considered seriously at all, but it was certainly implied in the script. It was also transferred faithfully to the novel by Terrance Dicks: "There was little to see, just an endless bare plain with a scattering of rocks, stretcing away into fast-gathering darkness" (page 13). It is suggested by the film schedule that the decision was made quite late, though. The schedule makes the point "All scenes to be filmed as day" which suggests the film scripts still referred to night scenes. Also, the burial scene in part one lists two flambeaux in the props section. This matches with the scene as described on page 18 of the novelisation. This scene matches the televised version in other details - down to the number of men and women who make up the party, so it is safe to assume it reflects the intention of the original scripts.

One scene somewhat revised from the script was the Doctor's encounter with a Kaled mutant. Although only described by Nation as a "blob monster" it was specified the creature would crawl along the Doctor's arm while he is lying still to avoid detection by a Dalek. Unable to afford any kind of cable-operated prop, Logan provided a batch of the commercially available putty-like substance "Worms", which proved very popular with Tom Baker.

One scene lost from production entirely was the Doctor and his group locating the floor where Davros lies inert, edging their way along a cobweb festooned corridor and finally locating the body. At the planning stages it was agreed the scene would be done with the Doctor arriving with a lighted torch and setting fire to the whole corridor. When all the cobweb had burned, he could then get to Davros. Fire safety permission was sought and granted, provided the entire corridor set was insulated first with linings of asbestos.

The cost of this lining proved too much for the budget to stand so the scene was changed to have the Doctor hacking his way through the webs instead. However, due to episode two over-running so much, this whole sequence was cut out, leaving just the moment where the group push through a curtain to find Davros. □

Transmission



IN A departure from the norm the opening captions for DESTINY billed each instalment as "Episode" one, two, etc., instead of "Part" one, two, etc.

Even once edited, the problem of episode lengths remained. Episode one, even with extended "Do not move!" dialogue at the end just barely scraped a running length over 24 minutes. By contrast episode two needed drastic pruning to bring it down to a length of 25 minutes, 14 seconds. Episode three ran to time at 24 minutes 32 seconds, but episode four blew the schedules again.

The cryogenic chamber scene had been a late addition to the script by Douglas Adams to prevent the final episode coming in under 24 minutes, but with its inclusion, the total running time was extended to 26 minutes 05 seconds.

As part of the promotion of the start of the new season, Graham Williams and Douglas Adams arranged to shoot a special one minute trailer on the jungle set of NIGHTMARE OF EDEN (which commenced studio recording in August). Opening on a shot of the TARDIS with a sign hanging on the door saying *Do Not Disturb* a celestial voice (perhaps intended to be the White Guardian) wakens the sleeping Doctor to warn him he will shortly face an evil force, a race known as the Daleks. Muttering about the loss of his few month's rest, the Doctor re-enters the ship, turning over the *Do Not Disturb* sign to reveal, on the other side, *Till September 1st...* A new season was about to begin. □

Audience

ITV (LONDON region) **SATURDAY 1st SEPTEMBER 1979**

NO ITV REGIONS BROADCASTING – ALL AFFECTED BY INDUSTRIAL ACTION

5:00 5:30 6:00 6:30 7:00 7:30 8:00 8:30 9:00 9:00 10:00 10:30 11:00

BBC 1

S–C P A N JUNIOR DR. LARRY								N	
O R E THAT'S WHO GRAYSONS	SEASIDE	film	E	MATCH OF
R T W LIFE Dest. GEN.	SPECIAL	THE BLACK WINDMILL	W	THE DAY
T O S (new) (1) GAME			S	
ON				

5:00 5:30 6:00 6:30 7:00 7:30 8:00 8:30 9:00 9:30 10:00 10:30 11:00

BBC 2

	N				
CRICKET	E	GALA EVENING AT	NET-	VIENNA OPERA	EDINBURGH
	W	VIENNA (Opera)	WORK	contd.	FESTIVAL
	S				REPORT

EVERY **Doctor Who** producer since Verity Lambert has understood the ratings-pulling power of the Daleks. Such is their perennial fascination with audiences young and old that no matter how weak or strong the storyline, the very inclusion of Daleks in a Doctor Who serial is sufficient to add between one and two million to the audience totals.

What Graham Williams could not have predicted was that his decision to move the story produced third in the season to be first in line for transmission would get him a ratings boost of more than five million for the seventeenth season of **Doctor Who**. But then, he did have some additional help.

1979 was a landmark year for strikes in the British television industry. The wrong hand operating a light switch was enough to shut down studio production, often for days at a time. During the summer a series of pay and demarcation disputes between the powerful ACCT union and several of the ITV companies escalated dramatically into a wave of lightning, unofficial strikes which blacked out both live and recorded evening broadcasts across the regions - sometimes without warning. Everything from studio production to broadcasting and presentation was affected - with each side blaming the other for the deadlock in the subsequent negotiations. Faced with mounting pressures from their advertising paymasters, ITV chiefs took an unprecedented decision at the end of August. They decided to shut down the Network completely, thereby minimising their losses. From the last week in the month onwards there was no ITV - just blank screens nationwide.

For the BBC it was the start of a golden ten-week period. The first week in September was traditionally the week in which the autumn season begins on both channels. This was the week when the summer glut of repeats was wound up and a whole barrage of new programming unveiled to try to grab a regular audience for the long winter evenings ahead.

For the autumn 1979 season, the BBC assembled a strong line-up of new programmes. In this **Doctor Who** and the Daleks were seen as a powerful Saturday evening spearhead. The first of Robert Banks Stewart's hit shows for BBC 1 - **Shoestring** - premiered in September, as did Gerard Glaister's powerful wartime series **Secret Army**. Costume drama was represented by **Penmarric**, while Penelope Keith's career took a further upswing with the launch of **To The Manor Born**. Michael Gough took the lead role in a major play about the life of Anthony Eden, while Robert Hardy temporarily escaped from Herriot's Yorkshire to play another former prime minister - Winston Churchill.

But overshadowing all of the other stars was Alec Guinness, giving the first of his impeccable and internationally acclaimed portrayals of spymaster George Smiley in Arthur Hopcraft's dramatisation of John Le Carre's **Tinker Tailor Soldier Spy**.

Arrayed beside such memorable contemporaries, it is perhaps understandable why DESTINY OF THE DALEKS, despite a first night audience of thirteen million, could not manage better than 28th place in the national viewing charts. Week two was worse - down to 12.7 million viewers and a slip to 39th place. Things did improve with the arrival of Davros in episode three, boosting the figures back to 28th with 13.8 million. The serial closed one place higher with 14.4 million viewers on 22nd September 1979.

Attendant publicity for the new Dalek story was very good. This can be attributed at least in part to the proximity between press calls and the transmission of the first episode. Unusually for **Doctor Who**, neither its lead characters nor the Daleks were the prime focus of the press cameras.

That fate was reserved for guest star Suzanne Danielle, whose face (and form) appeared in many of the tabloid newspapers both in July (after the location press call) and then in the television feature pages for 1st September. Several papers - most notably The Sun and The Daily Mirror - went on to point out that rather more of Suzanne's body had been seen earlier in the year with the release of *Carry On Emmanuelle* (the only *Carry On* film so far not screened on network television - except for 1992's *Carry On Columbus*).

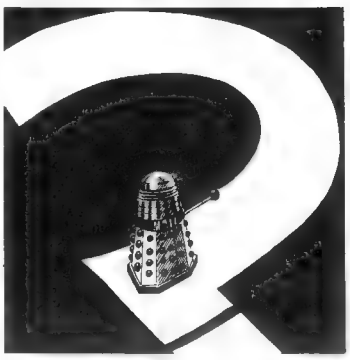
Radio Times, still denying Tom Baker a cover article, devoted a full page of its 1st September issue to an interview with costume designer June Hudson. In the interview, June outlined her creative ideas behind both the Movellans and the new Romana.

Almost conspicuous by its absence was any mention of the Daleks or Davros. This was intentional - ordered by Graham Williams. The Dalek props had been so badly damaged during production of the story (particularly on location), that Williams did not want them exposed to the scrutiny of the Press. As for Davros, his resurrection was intended to be a big surprise - even fanzine publishers were asked not to spill the beans (although some inevitably did). David Gooderson's name was not included from the episode two credits in *Radio Times* to help preserve the secrecy. One of the only clues published prior to transmission had been a single paragraph in *Terry Nation's Dalek Annual* for 1978 which warned that, despite apparent extermination, Davros might yet return from a state of suspended animation . . .

There were several trailers run for DESTINY OF THE DALEKS, especially in the final week before transmission. The trailers featured action scenes from the first two episodes, including the Movellan ship landing, and the Dalek's response to the Doctor's infamous taunt about climbing up the shaft after him. One trailer was specially shot on the set of NIGHTMARE OF EDEN. It was shown on Friday 31st August.

The short sequence featured the Doctor emerging from the TARDIS (which has a *Do Not Disturb* sign hung of the door) to hear a disembodied voice, intended perhaps to be the White Guardian, warning him of the some of the perils he will face in the forthcoming season. The voice then orders the Doctor to forget everything he has just heard, with the cryptic excuse that "forewarned in forearmed." □

Trivia



TERRANCE DICS novelised DESTINY OF THE DALEKS for Target. The cover was painted by Andrew Skilleter. It was published in November 1979, and ran to only 110 pages. It was reprinted with a new cover by Alistair Pearson (featuring Michael Wisher's Davros from GENESIS) in 1992. A sample proof of the cover of the book was displayed at the DWAS PanoptiCon in August 1979, the back cover blurb giving away that the Movellans were in fact robots. The text for this was revised to remove this information before the book was published.

The BBC Filming Schedule for DESTINY OF THE DALEKS included a photocopied cartoon by Keith Waite. The cartoon was of a mother Dalek (in apron) bringing a drink to a baby Dalek (in its cot) while Daddy Dalek waits outside the room, presumably concerned. The baby Dalek is saying, "Mummy, I keep having nasty dreams about Mrs Mary Whitehouse."

Although three Daleks confront Romana at the end of episode one, only two Dalek operators are credited. Indeed, only two operators are credited on screen for the whole story.

Similarly uncredited specifically are the two Movellans who speak a few lines in part three.

Tyssan's rope was raffled by the fanzine *Fendahl*, and is now the property of a private collector.

A clip of the lead Dalek from episode four (while it is talking to Davros) was used in the flashback sequence in LOGOPOLIS, with a Dalek voice from another scene dubbed over it. □

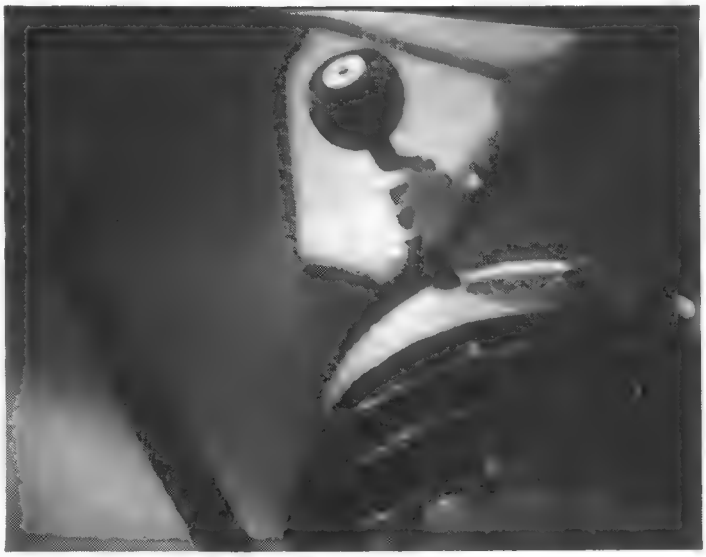
Balance of Power

PETER LINFORD examines Terry Nation's last story for DOCTOR WHO, and finds it at odds both with its reputation, and with the rest of Season Seventeen

LET'S PLAY word association. I say "**Doctor Who**." What do you, as a member of the general public, say? "Dalek"? Probably. So the temptation to open a season of **Doctor Who** with a Dalek story is obvious. So obvious, in fact, that one wonders why it has only been done on three occasions. If a producer wishes to grab an audience, what better way than to present them with what they most associate with the show? And since season seventeen gained just about the highest overall audience figures the programme ever had, perhaps we can claim that Graham Williams got it right.

But if he did, it was a mildly dishonest way of going about it. And in spite of the figures the season as a whole, and DESTINY OF THE DALEKS in particular, have been much criticised. The pre-publicity for DESTINY and the strength of the previous Dalek outing engendered an expectation that the story just did not fulfil. But since DESTINY is not - and does not try to be - the epic spectacular that GENESIS OF THE DALEKS was, this is perhaps the fault of expectation rather than the story itself. It may also be attributed to its placing in the season - and the fact that this is the first Dalek story to hit organised fandom. But whatever the reasons, DESTINY gained a pre-screening status quite inappropriate to its objectives

When Barry Letts pulled the same trick in 1972 with DAY OF THE DALEKS, the presence of the Daleks was at best token, and at worst intrusive in a tale much more concerned with temporal paradoxes than invading aliens. In 1988 the surrounding story of REMEMBRANCE OF THE DALEKS was a lot less thoughtful, with the emphasis far more on the character of the Doctor in a comic-strip action story about as far removed from DAY OF THE DALEKS as is imaginable. DESTINY OF THE DALEKS, the only one of the three to be written by Terry Nation (and his last script for the programme), rests unhappily between the two. Perhaps this is best seen as a demonstration of the three different ways a Dalek story may be approached.



The first of these includes such stories as DEATH TO THE DALEKS, POWER OF THE DALEKS, and of course DAY OF THE DALEKS. In all these, the Daleks are participants in - rather than instigators of, events which coincidentally involve the Doctor. The third approach is to have either the Daleks or the Doctor acting directly toward the other rather than pursuing independent actions which then coincide. This most common form of Dalek story includes THE CHASE, GENESIS OF THE DALEKS, and all stories following THE KING'S DEMONS (which was the last time the TARDIS landed anywhere at random and the days of the Doctor as an aimless wanderer in the fourth dimension came to an end).

DESTINY OF THE DALEKS fits into neither of these categories. It is one of those stories in which the Daleks are instigators of events being pursued for their own ends into which the Doctor is subsequently, and separately, drawn. Other stories in this mould include THE DALEKS' MASTERPLAN, FRONTIER IN SPACE / PLANET OF THE DALEKS, and so on. Hence the emphasis here is more on the Daleks themselves than was the case on other occasions.

However, and at the risk of immediately contradicting what has just been claimed, this is not entirely true. DESTINY also stands as the second part of the Davros saga that began with GENESIS in 1975. What might have happened if Davros had not been part of the final brief for DESTINY is anybody's guess. But his centrality to the plot suggests that the story would have been (at the very least) substantially different. As it stands, the two stories dovetail very well - even if the Kaled city exteriors bear little resemblance to their predecessors.

Such continuity errors as there are with the previous Dalek stories rather than within the Davros saga. Robert Holmes' admitted disinterest with following the series continuity had already driven a Mark III Travel Machine through the established history of the Daleks and Terry Nation clearly saw no reason the return to it. He had precedent on his side, as Graham Williams' preference was clearly for following recent rather than established history. The series growing obsession with continuity, possibly >>

DESTINY OF THE DALEKS

>> driven by an increasingly active and participatory fandom, was grounded in what the current production team could remember rather than in careful research. So GENESIS OF THE DALEKS and THE DEADLY ASSASSIN, significantly both largely influenced by the ubiquitous Mr Holmes, ditched what had gone before and established new scenarios which were to form the basis of all future continuity. Sequels to both these stories (of which DESTINY OF THE DALEKS is one) consolidated this.

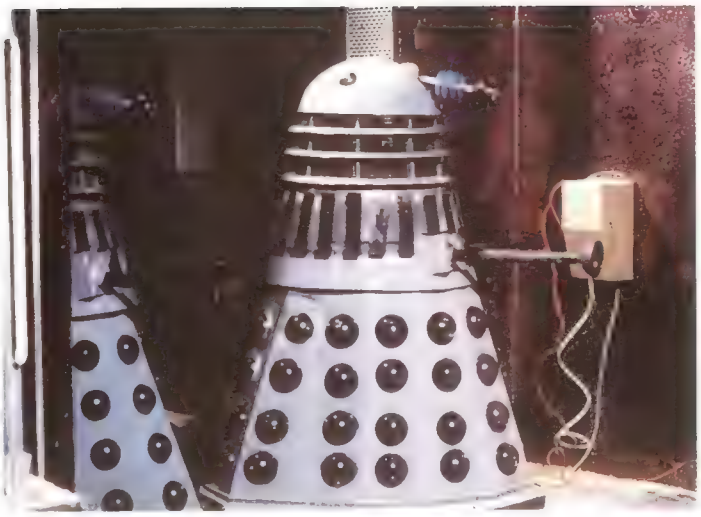
For DESTINY, at any rate, this became inevitable once the decision to revive Davros had been taken. A prequel, which would have precluded the inclusion of the Daleks, and a sequel with just Davros would have defeated the point of doing the story in the first place. The presence of both presented a problem, however, since the Daleks had (perhaps predictably) turned on Davros at the end of GENESIS. Now they want him back - but not until the end of episode two - which is a pity, since it leaves David Gooderson with very little time to make his mark on the story.

Sandwiched in a mere two episodes between the original Michael Wisher performance and the more familiar Terry Molloy version, Gooderson's Davros is given little airtime. But even so, he is truer to the original than his successor - although in this he is helped by a Terry Nation rather than an Eric Saward script. His emphasis is on himself, his importance to the Daleks and his obsession with his own survival.

This survival is one of the more questionable aspects of DESTINY. Just how *did* he survive? Talk of his suspecting treachery and building in back-up life support mechanisms is all very well, but it does not explain how he came to revive at that precise moment. In the original script, episode two ends with a gas explosion which causes both the death of Agella (making more sense of the Doctor's examination of her hand) and the revival of Davros. As it is, he just springs back to life with no explanation given and is remarkably with it very quickly. (He is also remarkably clean a bare few shots later, despite having been found covered in dust and cobwebs.)

Once Davros is back in the Daleks' clutches they toady to him all over the place - a far cry from their rejection of him in GENESIS, and foreshadowing their distrust and further rebellion in RESURRECTION. Their previous chant of "Seek - Locate - Exterminate!" is replaced by repetition of Davros' orders. They seem no longer to take any initiatives of their own, merely follow instructions - even down to abandoning their plan to wrest Davros back from the Doctor.

We do not, in theory at any rate, know that Davros is going to return in DESTINY, and at the outset everything seems set for the usual formulaic Terry Nation story: Doctor and companion arrive on unknown (irradiated) planet; they discover strange situation; they wonder what's going on; other parties arrive; Doctor and companion get separated; Daleks burst onto the screen at the end of part one. All this is straightforward, familiar and predictable enough. However, the usual formula goes a little further.



Responsibility lies in two areas, and the conspiracy of circumstances has likewise two consequences. The first is the frustration of the Nation Formula, the second leaves DESTINY OF THE DALEKS almost totally out of place in **Doctor Who**'s seventeenth season.

Beyond the previously discusses appeal of opening a season with the Daleks, it is actually quite surprising that Williams decided to do a Dalek story at all. It is, on the face of it, a most *un-Williamsian* thing to do. More significantly given the season seventeen context, it is a very *un-Adamsian* thing to do. This is one of a variety of reasons why DESTINY OF THE DALEKS is such a misleading start to the year's proceedings. It was the second of only two occasions when Williams had drawn on the series past - the first being THE INVASION OF TIME. But the fifteenth season, which INVASION OF TIME ended was far less distinctive stylistically than the seventeenth. That distinctiveness - largely the work of script editor Douglas Adams - is one of the reasons that DESTINY has been seen as such an oddity.

Apart from the decision (which was actually a non-decision) that K-9 would not stand a dog-in-hell's chance against the Daleks (and probably look pretty stupid with it), Adams' obvious contributions to the story are negligible. There is the much-derided regeneration scene, the zombie dialogue, the Oolon Caluphid book, and references to the galactic Olympic Games and *Jane's Book of Spacecraft*. Link this to the Doctor's earlier comment that the Daleks have no sense of humour and we arrive with graceful elegance at Absurdly Contentious Proposition Number One: *DESTINY OF THE DALEKS is out of place in season seventeen because it is* not *a comedy*.

It is in this assertion that the curiosity of Graham Williams producing a Dalek story is justified. The more humorous approach to the show dictated on his ascension to the Producer's Chair had implications wider than just the way that stories were produced. It affected also what the stories were likely to be about, and the generally less-menacing nature of the threats faced by the Doctor throughout the Williams years is evidence of this. DESTINY OF THE DALEKS, though, slips out of the post-season fourteen mould both in content and in style.

The direction is far more intense than usual, with lots of roving cameras and angles that put the viewer very definitely at a disadvantage to the players. The Daleks are usually shot from below eyestalk-level - often from right down at the floor. This enhances their power, particularly in the gloomy, shadowy interiors which are convincingly derelict and lit with an eerie green light reminiscent of Paul Bernard's use of lighting in DAY OF THE DALEKS. When Romana is followed, an unsteady camera adds to the point - although it would have helped if these scenes had been shot in darkness too. The wonderfully oppressive atmosphere which Ken Grieve builds up with all this (and why the hell wasn't he used again?) scores way above GENESIS and is further enhanced by the almost complete lack of incidental music. The persistent echoing wind (resurrected from the petrified forest of THE DALEKS) is so evocative that it is difficult to imagine how music could have added to it.

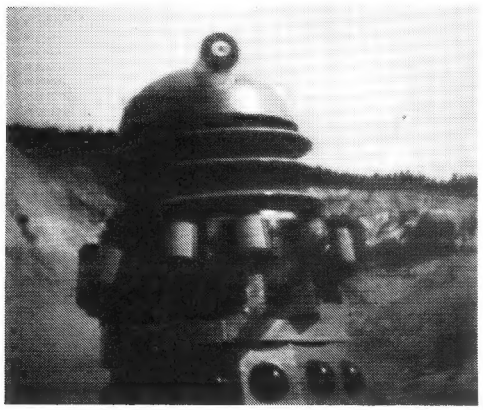
The Doctor is similarly off-key for the season, being in a desperately sombre mood throughout. The abrupt vocal venom which Tom Baker was so adept at producing (*"I doubt it, Morbius!" "You're pushing your luck, Scorby"* ...), absent throughout the Key to Time season, returns at last. His interchanges with Davros, particularly in the Mexican Standoff scene, are as brutal as any and the flippant confidence of the rest of the season is noticeable by its absence. The

Doctor's confession that he might not survive the situation would be unthinkable in any of the other stories of this season. Take , for example, the interchange between the Doctor and Scaroth in CITY OF DEATH. The Doctor tells Scaroth that if he is think of travelling backwards through time, then he had better forget it:

"And why is that, Doctor?"

"Well, because I'm going to stop you."

In DESTINY OF THE DALEKS, the Doctor has no confidence that he can stop Davros, and returns to him without a plan. The casual disinterest with which he despatches the season's other protagonists is replaced here by an apprehensive sense of obligation more in keeping with Baker's early seasons: he returns to the Dalek city because he has to, not because he knows what he is going to do when he gets there. The pervasiveness of this downbeat atmosphere is so essential to the story that to

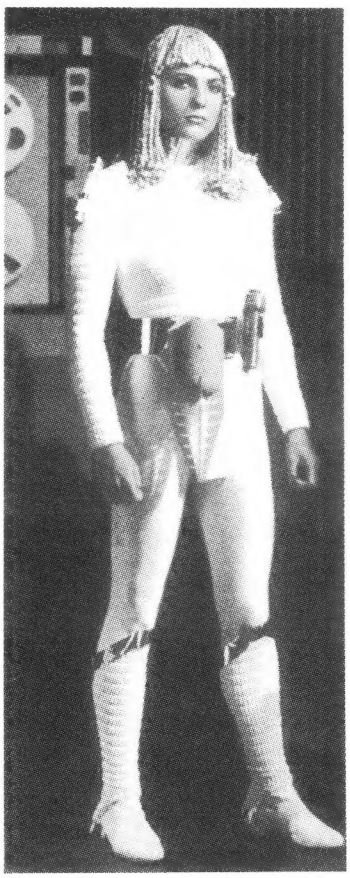


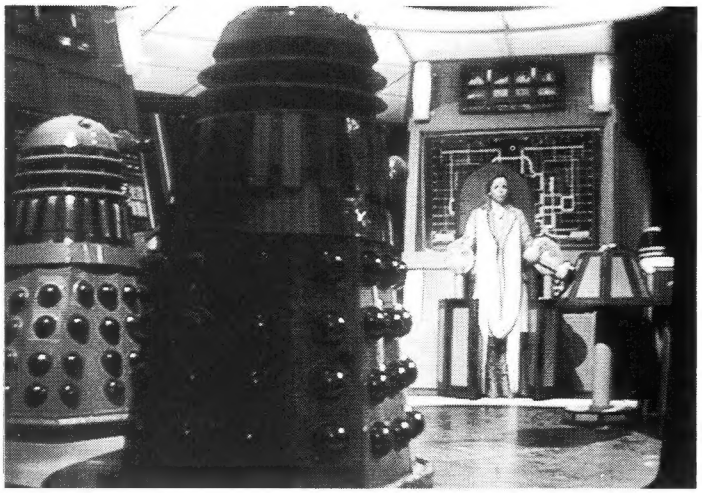
bring it into line with what followed would have been virtually impossible. To have done so, to have produced a Dalek comedy, would have destroyed the myth and outraged the fans even more than the season did anyway. The previous juxtaposition of the Daleks and humour (THE CHASE) had already demonstrated that it did not work. If, on the other hand, season seventeen had continued in the vein of DESTINY then both the season and the story might not be as undervalued as they are.

That neither of these things happened is attributable to Absurdly Contentious Proposition Number Two: *Terry Nation's style is fundamentally in conflict with Douglas Adams' intentions, and this is the reason for the story's stylistic disparity with the rest of the season.* It is also significant that Nation was the longest-serving **Who** writer for that year by quite a margin. His understanding of the programme is from an earlier era, and the stylistic conflict between him and Adams is in fact manifested on the screen: Davros, a character of Nation's own making, asks the Doctor what has been going on since his hibernation. Taking this question in a real rather than a fictional context we can observe that quite obviously the programme has changed a great deal, and the Doctor's answer reflects this: he tells Davros about the galactic Olympics. Both Davros and Terry Nation ignore this, and their grip on the script wins the day.

These differences can be found in other areas too. One of these in the minimal role given to Romana, and this is a cue for Absurdly Contentious Proposition Number Three (our last): *An intellectually equal Doctor and companion could not fit into Terry Nation's frame of reference - which is why she gets so uncharacteristically hysterical in part two.* It does not excuse her 'truthful' response that she knows nothing about the Daleks being in conflict with her later comprehensive knowledge of them, but it does help to explain the frustration of the Nation Formula, which included companions getting into trouble and having to be rescued. Since Nation did not seem to have much idea of what else they could do, Romana does not do much. She certainly asks the Doctor more questions than other writers had her. Nevertheless, one still gets the feeling that she could probably have sorted the Daleks out on her own.

Another difference between Nation and Adams is simply the theme of the story. The basic premise is very Nation indeed. But it is quite out of synch with both the season and the era. "Two totally-logical war machines unable to outthink each other," as Davros puts it the next time around, stands starkly against plots about hyperspace accidents and science fiction clichés. That said, the plot is pursued in a rather different manner than other Nation stories. The whole affair is a lot more ponderous than his other outings and there are fewer set-piece action scenes in the manner of Sarah's escape bid in GENESIS, the crossing of the chasm in THE DALEKS, and the flight through London in THE DALEK INVASION OF EARTH. In fact, DESTINY is probably one of the least action-oriented





of all Dalek stories. This may be a factor in why people dislike it so much.

This is in part due to the fact that the motivation for the plot is entirely *noises off* - which is also where DESTINY succeeds over GENESIS. Despite the higher episode count, the scale of the earlier story was too grand for the confines of the programme. DESTINY, on the other hand, operating in much the same fashion as a war film, places its wider context off-screen and presents the viewer with one incident in what we appreciate is a much larger situation. By putting the context in the dialogue rather than in the picture, its discussion of the situation can be deeper and more satisfying. We can enjoy one piece of the pie without making ourselves sick by gobbling the whole thing.

An interesting side-effect of this is that, unlike stories whose scale is entire, they situation in DESTINY is one which could easily spill over into a wider conflagration. Generally, **Doctor Who** stories tend to be entropic - as the story progresses, events close in on themselves, until at the end the rest is silence. Stories like DESTINY OF THE DALEKS, because their context is wider, have in turn wider implications. The events on Skaro have the potential to become a much greater conflict - as indeed they do, although again, this is only reported in RESURRECTION OF THE DALEKS.

All of which raises a serious question: in GENESIS OF THE DALEKS moral considerations abounded, but it was not until VENGEANCE ON VAROS that the morality of the Doctor's actions was pointedly called into question. It would be well to consider whether preventing wither the Daleks or the Movellans from gaining the upper hand was the right thing to do. The Doctor would have been well aware that no stalemate lasts for ever, and if the war was inevitable anyway might it not have been better to get it over with? Tipping the logical balance is akin to sinking the *Belgrano* - shortening the agony of delaying the inevitable.

The logical balance is well pursued within the story, though if one Dalek can catch one Movellan unawares surely there were simpler ways of breaking the stalemate. That said, of course, the incident is counteracted when a Movellan later catches a Dalek unawares. The Daleks decide to destroy the Movellan ship to stop them getting news to their fleet; the Movellans try to enflame the atmosphere for the same reason. The Daleks seek Davros to give them the 'human' element; the Movellans demand the same thing from the Doctor . . . All of this is fine, but for two major inconsistencies. In the first place, having realised that it is the Daleks' adherence to logic that has held them back, Davros then criticises humans for not being logical ("Nellie is pink..."). This final scene is a nonsense after the Doctor and Davros' discussion of the problem earlier in the story.

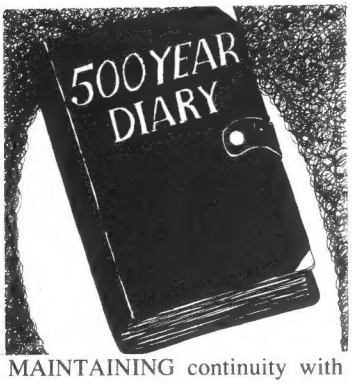
As if this were not bad enough, the very premise of the story depends on the fallacy that the Daleks are robots. Davros, representing Nation, makes this mistake - and he should know better since he has in his last story evolved the Daleks from Kaled mutants. There is only a passing nod to this in DESTINY, when the Doctor finds a Kaled mutant, and it left to Eric Saward to sort out the mess in RESURRECTION five years later. His solution is to transfer the stalemate more obviously from the Daleks and Movellans themselves to their battle computers - a point, to be fair, which is made in DESTINY but not stressed. Indeed, the Movellans' virus takes advantage of the fact that the Daleks *are* organic.

Also suspect is some of the alleged logic pursued by the Daleks themselves. To denounce self-sacrifice as illogical is quite unlike the Daleks. Indeed, all but two of the Daleks in the story end up doing it - two of them performing the Dalek version of throwing themselves on to a grenade to minimise the area of devastation and shield Davros from the blast. The Movellan Lan is also prepared to "perform this function" - more logical parity.

This denunciation of self-sacrifice comes in a scene which is otherwise archetypal Terry Nation: the extermination of the slave workers This is lifted directly from the **Blake's Seven** episode SPACE FALL. To claim that **Blake's Seven** grew out of GENESIS and into DESTINY might just be overdoing it, but DESTINY was the first **Who** written by Nation after the first season of **Blake** - written at about the same time as he was working on his season C **Blake's Seven** stories. The Elite in GENESIS is disconcertingly similar to the Federation stormtroopers, and the preoccupation with what Nation perceived as fascism pervades both.

Had Nation continued the saga of Davros, much might have been different. But this was the end of the road for Nation and **Who**. The future of Davros was to end up in the hands of Eric Saward, and the Dalek/Movellan wars were left to the fan fictionists. □

Continuity



MAINTAINING continuity with both THE DALEKS and GENESIS OF THE DALEKS, Skaro was made a radioactive planet. As in THE DALEKS, the TARDIS crew need to take anti-radiation tablets to survive.

It is interesting to speculate whether the Doctor and Romana took similar tablets 'out-of-shot' on the radioactive planet of Atrios in the previous story, THE ARMAGEDDON FACTOR.

It is implied by the Doctor, while reading Oolon Caluphid's book, that he watched the creation of the Universe. The Doctor also observes that the planet Magla is a giant amoeba that has grown a crusty shell.

New information about the Who universe includes a reference to the planet Kantra - a tropical paradise. The corpse buried in episode one was of a combat pilot with the third galactic fleet of Kantra.

The other prisoners and slave workers are from a variety of planets. They have been held on a Dalek prison ship before about fifty were selected for mining duties and sent to Skaro. Veldan is from the planet Cyrene. He was captured by the Daleks, with about fifty other people, when his settlement was raided. Jall was a civilian passenger on a ship the Daleks attacked - she was the only survivor.

The Romana identifies the Movellan ship as being "almost certainly" from star system 4X-Alpha-4, which may give a clue to the location of the Movellans home world(s). Judging by its design and size, the Doctor and Romana agree the ship probably has timewarp capability and intergalactic capability.

The Movellans stop moving and stand still and upright when the Doctor whistles a few notes of *Colonel Bogey* in episode one. This gives the Doctor the clue that K-9's dog whistle may block their brains.

Skaro is identified by the Movellans as D5-Gamma-Z-Alpha.

The explosives the Daleks are using for their mining are high-impact phason blasts.

While the Daleks have plans of most of the old Kaled City, they have no plan of the fourth level. The Doctor uses a shaft into the fourth level, then climbs back up to the third to locate Davros. This could be the ventilation shaft which the Doctor, Harry and Sarah use to escape from and return to the Elite Bunker lower level. But unless he is simplifying things for his audience, this does not fit with the Doctor's description of the plans being of the Kaled City, rather than the Bunker.

The Dalek command structure is mentioned on a couple of occasions. There are references to "Dalek Command in space," and to the Supreme Dalek. □

Destiny of the Daleks

Season 17
Story 104 (5J)

Episodes 506-509

Part 1: 1 September 1979, 18.13.30 (24' 03") 13.0m viewers, 28th
Part 2: 8 September 1979, 18.09.49 (25' 14") 12.7m viewers, 39th
Part 3: 15 September 1979, 18.08.13 (24' 32") 13.8m viewers, 28th
Part 4: 22 September 1979, 18.17.32 (26' 05") 14.4m viewers, 27th

REPEAT
Part 1: 5 August 1980 (4.9m, 91st)
Part 2: 6 August 1980 (5.8m, 59th)
Part 3: 7 August 1980 (7.1m, 33rd)
Part 4: 8 August 1980 (6.5m, 41st)

FILMING
11,14, 15 June 1979: Winspit Quarry, Swanage, Dorset
12, 13 June 1979: Binnegar Heath, Wareham, Dorset

RECORDING
S1: 2-3 July 1979 (studio TC3)
S2: 15-17 July 1979 (studio TC1)
Gallery only (Electronic Effects): 20 July 1979 (studio TC8)

TX SPOOLS RECORDED
Part 1: 21 July 1979
Part 2: 22 July 1979
Part 3: 31 August 1979
Part 4: 30 July 1979

PROJECT NUMBERS
Part 1: 02349/2731
Part 2: 02349/2732
Part 3: 02349/2733
Part 4: 02349/2734

PROGRAMME NUMBERS
Part 1: LDLB009J/71/X
Part 2: LDLB010D/71/X
Part 3: LDLB011X/72/X
Part 4: LDLB012R/71/X

FILM
Part 1:
Stock Titles (35mm): 28" (opening), 53" (closing)
Specially shot (16mm): 11'30"

Part 2:
Stock Titles (35mm): 27" (opening), 50" (closing)
Specially shot (16mm): 5'12"

Part 3:
Stock Titles (35mm): 30" (opening), 51" (closing)
Specially shot (16mm): 7'18"

Part 4:
Stock Titles (35mm): 32" (opening), 51" (closing)
Specially shot (16mm): 6'53"

Cast

Doctor Who Tom Baker
Romana Lalla Ward
Davros David Gooderson (2-4)
Tyssan Tim Barlow
Commander Sharrel Peter Straker
Agella Suzanne Danielle
Lan Tony Osoba
Jall Penny Casdagli (2-4)
Veldan David Yip (2,4)
Movellan Guard Cassandra (4)
Dalek Voices Roy Stewart, David Gooderson
Dalek Operators Cy Town, Mike Mungarvin, Toby Byrne (2-4), Tony Starr (2-4, studio 2)

SMALL & NON-SPEAKING

Romana Lee Richards (1), Maggy Armitage (1), Yvonne Gallagher (1)
Stuntgirl *(double for Romana)* Sue Crossland
Prisoners *(on film)* Peter Coleclough, Susan Lyle, Sandra Kneller, Denise Potter, Mark Boyden, Clinton Price, Erroll Turner,

Julian Woods, Hazel O'Mara, Harold Gasnier, Sue Dorning, Sharon Richardson, Leslie Rae, Malcolm Clarke, David Lockner, Tara Lightbourne, Chris Marx, Harold Gasnier

Prisoners *(in studio)* Maggie Pilleau (1-3), Gito Santana (1-3), Toby Byrne, Tony Starr, Venicia Day, Errol M Shaker, Ron Tarr, Leroy Mitchell, Huntley Young, Lewis St.Juste, Marcus Powell

Movellans Tawny Sands, Inga Daly, Jules, Chrissi Hewett, Ken Kajadhar, Wilson M George, Bruce Callender

Crew

Script Editor Douglas Adams
Production Unit Manager John Nathan-Turner
Designer Ken Ledsham
Design Assistant Rob Harris
Costume Designer June Hudson
Costumes constructed by Roger Oldhamstead
Make-Up Artist Cecile Hay-Arthur
Make-Up Assistants Margaret McGreen, Catherine Whitfield, Lesley Bond, Caroline Becker
Visual Effects Designer Peter Logan
Production Assistant Henry Foster
Director's Assistant Roz Berrystone
Assistant Floor Managers David Tilley (studio 1), Antony Root (studio 2)
Floor Assistant Barbara Jones
Film Cameramen Philip Law, Kevin Rowley
Steadycam Fred Hamilton
Film Camera Assistant Roger Twyman
Lighting Gaffer Monty Smart
Film Sound Graham Bedwell
Film Editor Dick Allen
Studio Lighting John Dixon
Technical Manager John Dean
Studio Sound Clive Gifford
Grams Operator Gordon Phillipson
Senior Cameraman Alec Wheal
Crew 11
Vision Mixer Nigel Finnis
Electronic Effects Dave Jervis
Videotape Editor Alan Goddard
Show Working Supervisor Chick Hetherington
Special Sound Dick Mills
Incidental Music Dudley Simpson
Writer Terry Nation
Additional Copyright *(K-9)* Bob Baker (1), Dave Martin (1)
Director Ken Grieve
Producer Graham Williams

DESTINY OF THE DALEKS

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Blue Peter (BBC, 21 June 1979)
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The Omega Factor (BBC Scotland 1979)
Penmarric (BBC, 1979)
The Persuaders! (Tribune/ITC 1971-2)
The Saint (ITC/New World/Bamoore, 1962-1972)
Secret Army (BBC, 1977 - 1979)
Shoestring (BBC, 1979)
Tinker Tailor Soldier Spy (BBC, 1979)
To The Manor Born (BBC, 1979 -)
The XYY Man (Granada, 1976-7)

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The Armageddon Factor (5F)
The Brain of Morbius (4K)
The Chase (R)
City of Death (5H)
The Creature From the Pit (5G)
The Dalek Invasion of Earth (K)
The Daleks' Masterplan (V)
The Daleks (B)
Day of the Daleks (KKK)
The Deadly Assassin (4P)
Death to the Daleks (XXX)
Destiny of the Daleks (5J)
Frontier in Space (QQQ)
Genesis of the Daleks (4E)
The Horns of Nimon (5L)
Horror of Fang Rock (4V)
The Invasion of Time (4Z)
The Invisible Enemy (4T)
Kinda (5Y)
The King's Demons (6J)
Logopolis (5V)
Nightmare of Eden (5K)
Planet of Evil (4H)
Planet of the Daleks (SSS)
Remembrance of the Daleks (7H)
Resurrection of the Daleks (6P)
Revelation of the Daleks (6Z)
The Ribos Operation (5A)
The Robots of Death (4R)
The Seeds of Doom (4L)
Underworld (4Y)

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